

# *J. S. BACH*

## CHORAL WORKS

MASS IN B MINOR

THE PASSION ACCORDING TO ST. JOHN

THE PASSION ACCORDING TO ST. MATTHEW

CHRISTMAS ORATORIO

**JESU, PRICELESS TREASURE** [Motet]  
(Jesu meine Freude)

**TO THEE HE HATH SHOWN** [Sacred Cantata No. 45]  
(Es ist dir gesagt, Mensch, was gut ist)

**ALL THEY FROM SABA SHALL COME** [Sacred Cantata No. 65]  
(Sie werden aus Saba Alle kommen)

**A STRONGHOLD SURE** [Sacred Cantata No. 80]  
(Ein feste Burg ist unser Gott)

**GOD'S TIME IS THE BEST** [Sacred Cantata No. 106]  
(Gottes Zeit ist die allerbeste Zeit)

**ODE OF MOURNING** [Sacred Cantata No. 198]  
(Trauerode)

**GOD, THE LORD, IS SUN AND SHIELD**  
[Sacred Cantata No. 79]  
(Gott, der Herr, ist Sonn' und Schild)

**WEeping, CRYING, SORROW, SIGHING**  
[Sacred Cantata No. 12]  
(Weinen, Klagen, Sorgen, Zagen)

**CHRIST LAY IN DEATH'S DARK PRISON**  
[Sacred Cantata No. 4]  
(Christ lag in Todesbanden)

Easter

**SLEEPERS, WAKE!**  
[Sacred Cantata No. 140]  
(Wachet auf, ruft uns die Stimme)

**THE HEAVENS LAUGH, THE EARTH EXULTS**  
[Sacred Cantata No. 31]  
(Der Himmel lacht, die Erde jubiliert)

Easter



JOHANN SEBASTIAN BACH

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MASS  
IN B MINOR

FOR

SOLI, CHORUS AND ORCHESTRA

EDITED

BY

FRANK DAMROSCH



VOCAL SCORE

Ed. 272

**G. SCHIRMER** *New York/London*

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## PREFACE

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Many difficulties present themselves to the interpreter of Bach's B minor Mass aside from the technical ones which the score offers in great number and in high degree to the executants.

In the original manuscript of the work, and in the additions known to be faithful reproductions, little is found to guide the performers with respect to tempo, expression or phrasing. While the key to these lies in the music itself and may be found by earnest study, and through the inspiration which such study induces in those capable of being inspired, it yet seems desirable that to the chorus singer, at least, some aid be given in interpreting this difficult score.

Needful as this appears to be, it is a task both difficult and dangerous, for one cannot but hesitate to touch so great a masterpiece, however reverent be the hand. I have, therefore, added only such necessary marks of expression, phrasing and tempo as may facilitate the study of the work by the chorus. I hope by this means to bring this Mass nearer to many choral societies, which might otherwise shrink from attempting so severe a task. Furthermore, these additions may serve as suggestions to musical conductors, who, in agreeing or disagreeing with my readings, may help to evolve a correct interpretation.

I have followed as closely as possible the original text as found in the edition of the *Bach-Gesellschaft*.

Breathing marks have been placed in the chorus parts to assist proper phrasing; but in long sustained tones, or in long phrases, not divided into well defined rhythmical figures, singers may breathe where they please in the middle of the tone or phrase, so long as the whole chorus does not take breath in the same place.

Scarcely anything has been added to the solo numbers, because it may well be left to each artist to seek for and find a correct interpretation.

Too much cannot be said of the grandeur and beauty of this Mass, and I trust that the object of this edition, to facilitate its performance, will be accepted as sufficient excuse for its being.

FRANK DAMROSCH.

NEW YORK, October 1, 1899.

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Kyrie eleison Lord, have mercy upon us

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nus Dei, filius patris      God, Lamb of God, Son of the  
Father

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Qui tollis peccata mundi, miserere      That takest away the sins of the  
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For thou only art holy, thou only art the Lord, thou only, Christ, art most high

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Cum sancto spiritu in gloria Dei patris. Amen

With the Holy Ghost in the glory of God the Father. Amen

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And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of God, begotten, not made, being of one substance with the Father by whom all things were made: who for us men and for our salvation came down from heaven

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Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man

No. 16. CHORUS. Page 118

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est

And was crucified also under Pontius Pilate, suffered, and was buried

No. 17. CHORUS. Page 122

Et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis

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And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church



No. 19. CHORUS. Page 141

Confiteor unum baptisma in remissionem peccatorum et exspecto resurrectionem mortuorum, et vitam venturi sæculi. Amen

I acknowledge baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen

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Sanctus, sanctus, sanctus, dominus Deus Sabaoth, pleni sunt cœli et terra gloria ejus

Holy, holy, holy, Lord God of hosts, Heaven and earth are full of Thy glory

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Benedictus qui venit in nomine Domini

Blessed is he, who cometh in the name of the Lord

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O Lamb of God, that takest away the sins of the world, have mercy upon us

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Dona nobis pacem

Grant us peace

MASS  
IN B MINOR





# Mass in B minor.

## Nº 1. Kyrie Eleison.

J. S. BACH.

Adagio.

Chorus.

Soprano I.

Ky - ri - e, Ky - ri - e e - le - i - son, e - le -

Soprano II.

Ky - ri - e e - le - i - son, e - le - i - son, e -

Alto.

Ky - ri - e e - le - i - son, Ky - ri - e e -

Tenor.

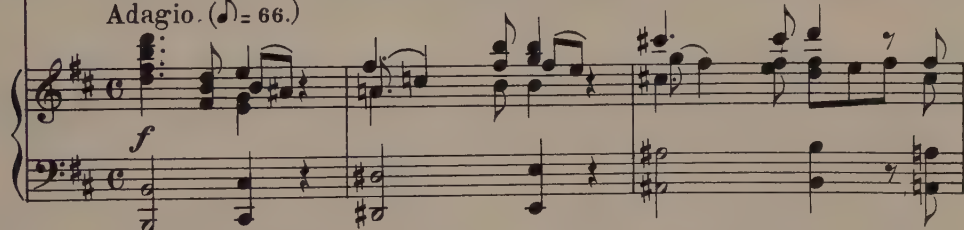
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Bass.

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Adagio. (♩ = 66.)

Piano.



- i - son.

le - i - son.

le - i - son.

le - i - son.

lei - son.

Largo ed un poco piano. (♩ = 60.)

Fl. Ob.

The second system features a Flute and Oboe part. The woodwinds play a rapid, intricate melodic passage consisting of many sixteenth and thirty-second notes. The piano accompaniment continues with a similar rhythmic pattern, providing a rich texture to the overall sound.

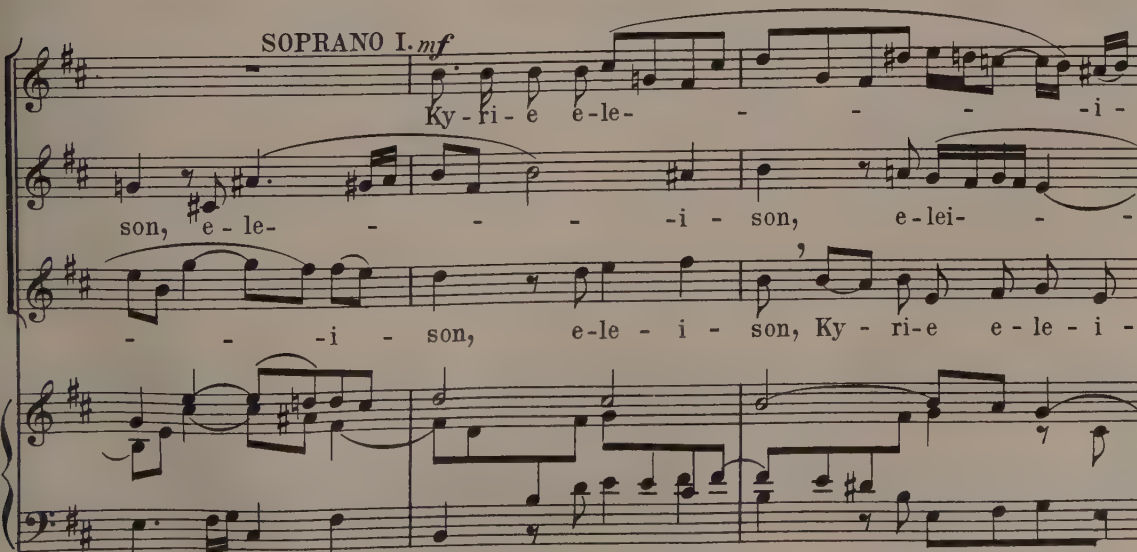
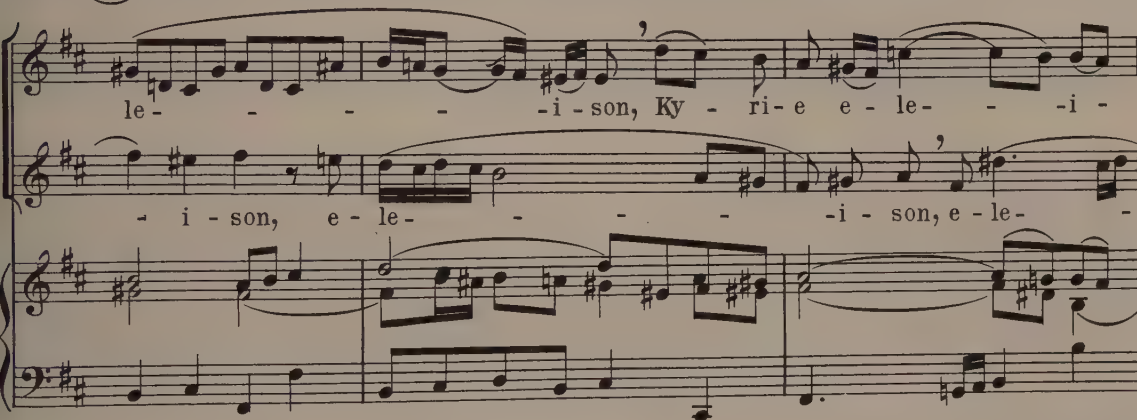
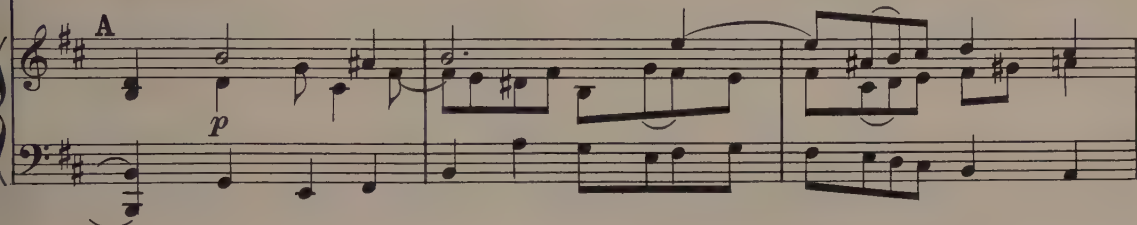
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15053

Printed in the U. S. A.

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes a variety of musical elements:

- System 1:** Treble and bass staves with complex chordal textures and arpeggiated figures.
- System 2:** Continuation of the complex textures, with some melodic lines in the bass.
- System 3:** Similar to the previous systems, featuring dense harmonic structures.
- System 4:** Introduction of more melodic movement in the treble staff, while the bass remains harmonic.
- System 5:** A dynamic marking of *cresc.* (crescendo) appears in the bass staff. The treble staff continues with complex figures. A dynamic marking of *f* (forte) appears in the treble staff.
- System 6:** The piece concludes with sustained harmonic textures in both staves.





son, Ky-ri-e e-le- -i- -son, e-le-

**SOPRANO II.**  
Ky-ri-e e-le- -i-son, Ky-ri-

- - - -son, Ky-ri-e e-le-i-

son, e-le- -i-son, Ky-ri-e e-lei-son, e-

-i-son, e-le-i-son, e-le-i-son, e-le-i-

e-e-le- -i-son, e-le- -i-son, Ky-ri-e e-le-

son, e-le-i-son, e-le-i-son, e-lei-

le- -i-son, e-le-i-son, Ky-ri-e e-le-

**B**

son, e - le - - i - son, e - le - - i - son, e -

- i - son, e - le - i - son, Ky - ri - e e - lei - -

son, e - le - - i - son, e - lei - -

- i - son, e - le - i - son, e - lei - -

**BASS.**

Ky - ri - e e - le - - i - son, Ky - ri -

**B**

le - - i - son, Ky - ri - e e -

son, Kyri - e e - le - - i - son, Ky - ri - e e - le -

son, e - lei - - son, e - lei - i - son, Ky - ri - e e - le -

- son, Ky - ri - e e - le - i - son, Ky - ri - e e - lei - i - son, e -

e e - le - - i - son, e - lei - i - son, e - lei -

**f**

le - i - son, Ky - ri - e e - le - i - son, e -  
 - i - son, Ky - ri - e e - le - i - son, e - le -  
 - i - son, e - le - i - son, Ky - ri - e e - le - i -  
 lei - son, e - le - i - son, Ky - ri - e e - le -  
 - son, Ky - ri - e e - le -

le - i - son, e - le - i - son, Ky - ri - e e -  
 - i - son, e - le - i - son, e - le -  
 son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -  
 - i - son, e - le - i - son, Ky - ri - e e -  
 - i - son, e - le - i - son, e - le - i - son, e - le -



le-i-son, e-le - i - son, e-le-i - - son,  
 - i-son, e-le - i - son, e-le-i - -  
 e e-le - i - son, e-le - i-son, e -  
 lei - son, e-lei - son, e-le - i-son, e-lei - son,  
 - - i - son, e-le - i - son, e-le - i -  
 C  
 p  
 C  
 p  
 C  
 p  
 C  
 p

*p*  
e - le -

*poco a poco cresc.*

son, e - le - i -

*poco a poco cresc.*  
lei - son, e - le - i - son, e - lei -

*p*  
e - le - i - son, e - lei - son, e - le - i - son, e - lei -

*poco a poco cresc.*  
son, e - le - i - son, Ky - ri - e e - le -

*poco a poco cresc.*

- i-son, e - le -  
 - son, e - lei - son, e -  
 - son, e - le - i -  
 - son, e - le - i -  
 - i - son, Ky-ri-e e - le -

- i-son, e - le - i-son, e - le -  
 le - i - son, e - le - i-son, e - le - i-son, e -  
 son, Ky - ri-e e - le - i-son, e - le -  
 son, Ky - ri-e e - lei - son, Ky - ri-e e - lei - son, e -  
 i - son Ky - ri-e e - le -

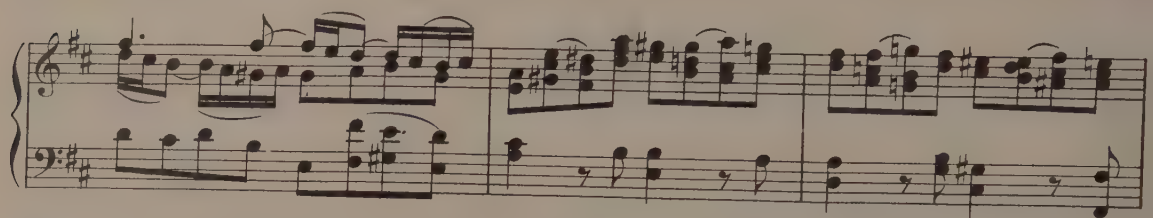
- i-son, e - le - i - son, Ky - ri - e e - le -  
 le - - - i - son, Ky - ri - e e - le -  
 - i-son, Ky - ri - e e - le-i-son, e - le -  
 le - - - i - son, Ky - ri - e e - le -  
 - i-son, e - le - - - i-son, e - le -

The first system consists of five vocal staves and a piano accompaniment. The vocal parts enter with the phrase "i-son, e - le - i - son, Ky - ri - e e - le -". The piano accompaniment provides harmonic support with chords and moving lines in the right and left hands.

- i - son.  
 - i - son.  
 - i - son.  
 - i - son.  
 - i - son.

The second system continues the vocal melody with the phrase "i - son." repeated across five staves. The piano accompaniment continues with a steady harmonic accompaniment, featuring chords and moving lines in the right and left hands.





**D**

**BASS.** *mf* Ky - ri - e e - le - i - son, Ky - ri - e e - le -

**TENOR.** *mf* Ky - ri - e e -

First system of the vocal and piano accompaniment. The Bass and Tenor parts enter with the lyrics "Ky - ri - e e - le - i - son, Ky - ri - e e - le -". The piano accompaniment continues with a steady eighth-note pattern in the left hand and arpeggiated chords in the right hand.

*mf*

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

Second system of the vocal and piano accompaniment. The vocal parts continue their melodic lines, and the piano accompaniment maintains its rhythmic and harmonic support.

**ALTO.** *mf* Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

Third system of the vocal and piano accompaniment. The Alto part enters with the lyrics "Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -". The piano accompaniment continues with the same eighth-note accompaniment and arpeggiated texture.

SOPR. I. *mf*

Ky - ri - e e - le - - - - i - son, Ky - ri -

SOPR. II.

son, Ky - ri - e e - le - - - i - son, e -

son, e - lei - - - son, e - - le - - i - son, e -

son, Ky - ri - e e - le - i - son, e - lei - son, e - le - i -

e e - le - - i - son, e - le - - i - son, Ky - ri - e e - le -

le - i - son, e - lei - - - son, Ky - ri - e e - le -

le - - i - son, e - le - - i - son, e - le - i - son, e -

son, e - le - i - son, e - lei - son, e - le - - i -

**E**

- i - son, e-lei - son, e - le - i - son, e - le -

Ky - ri-e e-le - i -

- i-son, e-le - i - son, - e

lei - son, Ky - ri-e e - le - i -

son, e-le - i - son, Ky - ri-e e - le - i -

**E**

- i - son, e - le - i - son, e - le - i - son,

son, Ky - ri-e e - le - i - son, e - le - i - son, e-le -

le - i - son, e - le-i-son, Ky - ri - e e - le -

son, e-le - i - son, e-le -

son, Ky-ri-e, Kyri - e e-le-i-son, e - le - i - son, e -



Ky-ri-e e-le- - - - -i-son, Ky-ri-e e-le-  
 -i-son, Ky-ri-e e-  
 -i-son, e-lei-son, Ky-ri-e e-le-i-  
 -i-son, e-le-i-son, Ky-ri-e e-le-  
 lei-son, Ky-ri-e e-le-i-son, e-lei-  
 -i-son, Ky-ri-e e-le- -i-son, e-le-  
 le- -i-son, Ky-ri-e e-le-i-son, e-  
 son, Ky-ri-e e-le- -i-son, Ky-ri-e e-le-  
 i-son, e-le-i-son, Ky-ri-e e-le-i-  
 -son, Ky-ri-e e-le- - - -

i - son, e - le - i - son, e - le -  
 le - i - son, e - le - i - son, Ky - ri - e e -  
 - i - son, e - le - i - son, Ky - ri - e e -  
 son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -  
 - i - son, e - le - i - son, e - le - i - son, e - le -

- i - son, e - le - i - son, **F** e - le - i -  
 le - i - son, e - le - i - son, **p** e - le - i - son,  
 lei - son, e - lei - son, e - le - i - son, e - lei - son, **p**  
 e e - le - i - son, **p** e - le - i - son, e -  
 - i - son, **p** e - le - i - son, e - le - i -

*poco a poco cresc.*

son, e - le - i

*poco a poco cresc.*

e - le

*poco a poco cresc.*

e - le - i - son, e - lei - son, e - le - i - son, e - lei

*poco a poco cresc.*

lei - son, e - le - i - son, e - lei

*poco a poco cresc.*

son, e - le - i - son, Ky - ri - e e - le

*poco a poco cresc.*

son, e - lei - son, e -

i - son, e - le

son, e - le i

son, e - le i

*ff*

i - son, Ky - ri - e e - le



le - i - son, e - le - i - son, e - le - i - son, e -

- i - son, e - le - i - son, e - le -

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

son, *ff* Ky - ri - e e - le - i - son, e - le -

- i - son, Ky - ri - e e - le -

le - *ff* i - son, Ky - ri - e e - le - *poco allarg.* - i - son.

- i - son, e - le - *ff* i - son, Ky - ri - e e - le - *poco allarg.* - i - son.

le - *ff* i - son, Ky - ri - e e - le - *poco allarg.* - i - son.

- i - son, Ky - ri - e e - le - i - son, e - le - *poco allarg.* - i - son.

- i - son, e - le - i - son, e - le - *poco allarg.* - i - son.

*tr.*

*poco allarg.*

# Nº 2. Christe Eleison.

17

## Duet.

Andante. (♩=60.)

Violin.

*mf*

Soprano I

*p*

Chri - -ste, Chri-ste e - lei- - -son, e - lei- - -

Soprano II

Chri - -ste, Chri-ste e - lei- - -son, e - lei- - -

*p*

*A mf*

-son, Chri - ste, Christee - le - - -i-son, e-

*mf*

-son, Chri - -ste, Christe e-le-

*A*

le - - i-son, e - lei - - - son, Chri -

- - i-son, e - le - - - i-son, e - lei - - - son, Chri -

- - ste, Chri-ste e - le - - i-son, e - lei - -

- - ste, Chri-ste e - le - - i-son, e - lei - -

- - son, Chri - ste, Chri-ste e - le - - i-son, e -

- - son, Chri - ste Chri-ste e - le - - i-son, e - le -

le - - i-son, e - lei - - - son, Chri -

- - i-son, e - lei - - - son, Chri -

**B** *mf*

**B** *mf*



ste, Chri-ste e-le - i-son, e-le -

ste, Chri-ste e-le - i-son, e-le -

i-son, e-le -

i-son, e-le

i-son, e-le - i-son.

i-son, e-le - i-son.

*f*

*Cp*

Chri - - ste e - le - i -

*p*

Chri - - ste e - le - i -

*C*

*p*

*cresc.*

son, e - le - i - son, Chri -

*cresc.*

son, e - lei - son, Chri - ste, Christe e -

*f*

- ste, Chri - ste e - le - i - son, e - le -

le - i - son, e - le -

i - son, e - le - i - son, e - le - i -  
 i - son, e - le - i - son, e - le - i -

son, Christe eleison.

son, Christe eleison.

*f*

A musical score for the song 'The Rose Tree'. It features three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics written below them. The piano part provides a harmonic accompaniment with chords and moving lines. The score is divided into three measures, each containing a full line of lyrics.

**E**

Christe e - le - - i - son, e -

*p*

Christe e - le - - i - son, e - le - i - son, e - le - i - son, e - le -

**E**

*p*



le - i - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri -

- i - son, Chri - ste e - le - i - son, Chri - ste e - le - i -

*cresc.* ste e - le - i - son. Chri - ste e - le - i - son, e -

*cresc.* son, Chri - ste e - le - i - son, Chri - ste e -

**F** le - i - son, e - le - i - son, Chri - ste,

**mf** le - i - son, e - le - i - son. Chri - ste,

**F**

Chri - ste e - le -

Chri - ste e - le -

*f*

i - son, Chri - ste e - le - i - son, e -

i - son, Chri - ste e - le - i - son, e -

le - i - son, e - le - i - son, Chri - ste e -

le - i - son, e - le - i - son, Chri - ste e -

le - i - son.

le - i - son.

**G**

№ 3. Kyrie Eleison .

**Chorus.**

Allegro moderato.

*Alla breve*

SOPRANO I & II.

ALTO.

TENOR.

BASS.

Ky - ri - e                      e - lei -

Ky-ri-e e - lei - son, e - le - i - son, e - le - i -

Allegro moderato. ( $\text{♩} = 80$ )

*Alla breve*

- son, e-le-i - son, e - le-i-son, e - le-i-

son, Ky ri - e e-le - i-son, e-le - i-

son, Ky - ri - e e - le - i - son, e - le - i -

Ky - ri - e                      e - lei -

Ky - ri - e      e - lei -      - son, e - le - i - son, e -

son, e - - le - i-son, Ky - ri - e e - le - - i -

son, e - le - i - son, e - le - i - son, Ky - ri - e - e - lei -



**A** , >

- son e-le-i-son, e - - le-i-son, e - - le-i-

son, Ky - ri - e e-lei - - son, e - lei - - son,

son, e - le - - i-son, Ky - ri-e e - le - - i -

- son, e-le-i-son,

**A**

son, Ky - ri-e e-lei-son, e - lei - - son, Ky-ri-e e -

- Ky-ri-e e-lei - son, Ky-ri - e e-lei - - son, e-le-i -

son, Ky-ri-e e - lei-son, e - le - - i - son, e - le - - i -

lei - - son, e - le-i-son, Ky - - ri-e e - le - - i -

son, e - - le-i-son, e - - le-i-son, Ky - ri-e e -

son, e - le-i-son, Ky-ri-e e - le-i-son, e - le-i -

**B**

son, e - lei - - son, e - le - i-son, e - le -  
 lei-son, e - le - - i - son, e - le -  
 son, Ky - ri - e - lei-son, e - le - i - son, e - le - i -  
 Ky-ri - e e - lei - son, e - le - i - son, e - le -

**B**

- i - son, e - le - - i - son,  
 - i - son, Kyri - e e - le - i - son, Ky - ri -  
 son, Ky-ri - e e - lei - son, e - le - i - son, Ky - ri - e -  
 - i - son, e - le - - i - son, Ky-ri - e e - le -

**C**

Ky-ri-e e - le - i - son, e - le - i - son,  
 e - e - le - - i - son, Ky-ri - e e - lei -  
 le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -  
 - i - son, Ky - ri - e e - lei-son, e - le - i - son,

son, e-le - i - son, Ky - ri - e e - le - i -

lei - son, e - le - i - son, Ky - ri - e e - le -

e e - lei - son, e-le - i - son, Ky - ri - e e - le -

son, Ky - ri, - e e - lei - son, Ky - ri - e e - lei -

- i - son, Ky - ri - e e - le - i - son, Ky - ri -

Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e -

- i - son, e - le - i - son, e -

- son, Ky - ri - e e - le - i - son, e - le -

e e - le - i - son, e - lei - son, e - le - i - son, Ky - ri - e e -

lei - son, e - le - i - son, e - lei - son,



le - i - son, e - le - i - son, Ky - ri - e e - le - i - son,  
 - i - son, e - le - i - son, Ky - ri - e e - le - i -  
 le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -  
 Ky - ri - e e - le - i - son, Ky - ri -

Ky - ri - e , e - le - i - son, Ky - ri - e e -  
 son, Ky - ri - e , e - le - i - son, Ky - ri - e e -  
 le - i - son. Ky - ri - e e - lei - son, e - le - i -  
 e e - lei - son, Ky - ri - e e - lei -

*poco allarg.*  
 lei - son, e - le - i - son, Ky - ri - e e - le - i - son.  
*poco allarg.*  
 lei - son, e - le - i - son, Ky - ri - e e - le - i - son.  
*poco allarg.*  
 son, e - lei - son, Ky - ri - e e - lei - son, e - le - i - son.  
*poco allarg.*  
 - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

# No 4. Gloria in excelsis.

29

Vivace. (♩ = 160)

Chorus.

**A** SOPRANO I. *f* Glo-ri-a in ex-cel-sis, in

SOPRANO II. *f* Glo-ri-a in ex-cel-sis, in

ALTO. Glo-ri-a in ex-cel-sis, in

TENOR. *f* Glo-ri-a in ex-cel-sis, in

BASS. *f* Glo-ri-a in ex-cel-sis, in

**A**

ex-cel-sis De - o,  
ex-cel-sis De - o,  
- sis De - o,  
- sis De - o,  
ex-cel-sis De - o,

**B<sup>f</sup>**  
glo - - - ri - a in ex - cel -  
**f**  
glo - - - ri - a  
**f**  
glo - ri - a  
**f**  
glo - ri - a  
**f**  
glo - ri - a



sis De - o, in ex - cel  
 in ex - cel - sis De - o, in ex - cel  
 in ex - cel-sis, in ex-cel-sis De - o, in ex-cel - sis,  
 in ex - cel-sis, in ex-cel-sis De - o, in ex - cel -  
 in ex - cel-sis, in ex-cel-sis De - o, in ex - cel - sis De -  
 sis in ex - cel - sis, glo -  
 sis in ex - cel - sis, in ex - cel - sis De -  
 in ex - cel sis, glo - ri - a in ex -  
 sis, glo - ri - a  
 o, in ex - cel - sis De - o, glo - ri - a in ex -

- ri-a, glo- - ri-a in ex-cel - sis De - o,  
 o, glo- - ri-a in ex-cel - sis De - o,  
 cel - sis De-o, in ex-cel - - sis De - o,  
 in ex - cel - sis De - o, in ex-cel - sis De - o,  
 cel - sis De - o, glo-ri-a in ex-cel - sis De - o,

Musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 107, No. 1. The score is for voice and piano. The vocal part is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score shows the vocal melody and piano accompaniment for the first system. The vocal melody is marked "C" for Canto and "f" for forte. The piano accompaniment is marked "C" for Canto and "f" for forte. The lyrics "glo - ri - a in ex -" are written below the vocal melody.

glo - ri - a, glo - ri - a, - ri - a in ex - cel - sis, glo - ri - a, cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a, - ri - a in ex - cel - sis De - o,

glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis



- sis, in ex-cel-sis, in ex-cel-sis  
 - sis, in ex-cel- - sis,  
 cel - - - - sis,  
 cel-sis, in ex-cel- - - - sis, glo-ri-a  
 De - o, in ex-cel-sis De - o, glo-ri-a

De - o, glo-ri-a in ex-cel-sis De -  
 glo-ri-a, glo-ri-a in ex-cel-sis De -  
 glo-ri-a in ex-cel-sis De - o, in ex-cel-sis De -  
 in ex-cel-sis De-o, in ex-cel- - - sis De -  
 in ex-cel-sis De - o, glo-ri-a in ex-cel-sis De -

Andante.

o et in ter-ra pax, et in

o et in ter-ra pax, et in

o et in ter-ra pax, et in

o et in ter-ra pax, pax,—

o et in ter-ra, in ter-ra pax, pax,—

Andante. (♩ = 72.)

ter-ra pax ho - mi - ni - bus, et in

ter-ra pax, pax ho - mi - ni - bus, et in

ter-ra pax, in ter-ra pax ho - mi - nibus, et in ter-ra pax,

et in ter-ra pax ho - mi - ni - bus et in ter-ra pax,

et in ter-ra pax,

ter - ra pax, in ter - ra pax, pax ho -

ter - ra pax, in ter - ra pax, et in ter - ra

pax, et in ter - ra pax, et in ter - ra pax ho - mi - ni -

pax, et in ter - ra pax, et in

et in ter - ra pax ho - mi - ni -

mi - ni - bus bonæ vo - lun - ta - tis,

pax homi - ni - bus bonæ vo - lun - ta - tis,

bus bo - næ vo - lun - ta - tis,

ter - ra pax ho - mi - ni - bus bonæ vo - lun - ta - tis,

bus bo - næ vo - lun - ta - tis,





SOPRANO I.

**F***mf*

SOPRANO II.

et in ter-ra pax, homi-ni-bus bonæ vo-lun-

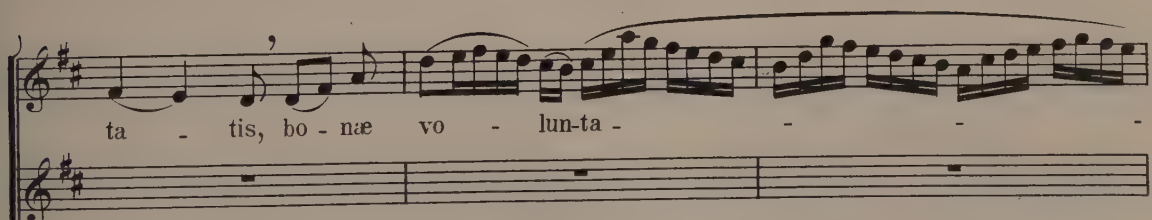
ALTO.

TENOR.

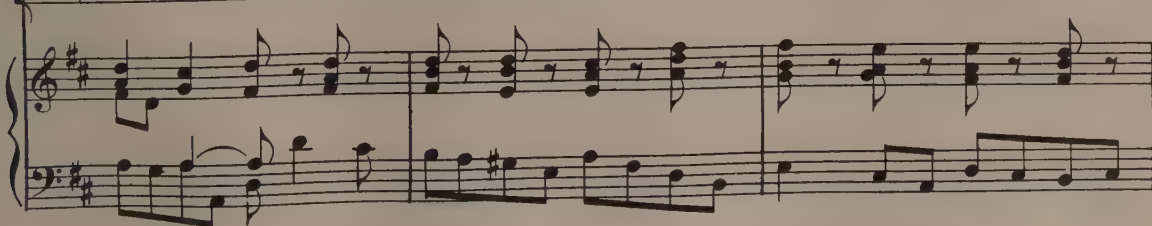
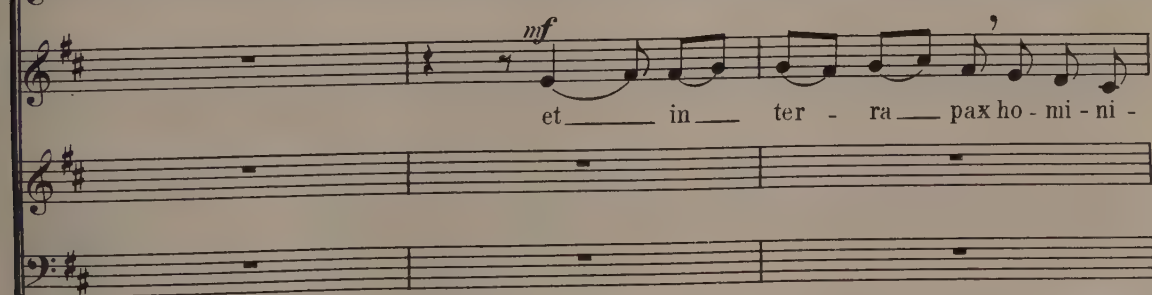
BASS.

**F***tr*

ta - tis, bo - næ vo - lun-ta -



et in ter-ra pax ho-mi-ni-



tis, ho-mi-ni-bus bo - næ vo-lun-ta -  
 bus bonæ vo-lun-ta - tis, bo-næ vo - lun-ta -  
 et in ter - ra

tis, in ter - ra pax ho-mi-ni-bus bo - næ vo-lun-ta-tis, pax,  
 tis, ho-mi-ni-bus bo - næ vo-lun-  
 pax ho-mi-ni-bus bonæ vo-lun-ta - tis, bo - næ vo - lun-ta -  
 et in

et in

pax, pax, pax, in ter - ra pax, \_\_\_\_\_ pax ho -  
 et  
 ta - tis, in ter - ra pax, ho - minibus bo - nae vo - lun -  
 - tis, ho - mi - nibus bo -  
 ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -  
 mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - luntatis, bonae  
 in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis, bo -  
 ta - tis, pax ho - mi - nibus bonae vo - luntatis, bo - nae  
 - nae vo - lun - ta - tis, bo - nae  
 ta - tis, bo - nae



vo - lun - ta - tis, et in - ter - ra pax,

- nae vo - lun - ta - tis, et in - ter - ra pax,

vo - lun - ta tis, et in ter - - ra pax,

vo - lun - ta - tis, et in ter - - ra pax,

vo - lun - ta - tis, et in ter - - ra pax,

et in - ter - ra pax, et in - ter - ra pax ho - mi - ni -

et in - ter - ra pax, et in - ter - ra pax ho - mi - ni -

et in ter - - ra pax, et in ter - - ra pax ho -

et in ter - - ra pax, in ter - - ra pax ho -

et in ter - - ra pax, et in ter - - ra pax ho -

bus bonæ vo-lun-ta - - tis, bo - næ vo - lun - ta - -

bus bonæ vo - lun-ta - tis, bo - næ vo - lun-ta - tis,

mi-nibus bonæ vo-lun-ta - tis, bonæ vo-lun-ta - tis, et in - ter - ra -

mi-nibus bonæ vo-lun-ta - tis, bonæ vo-lun-ta - tis,

mi-nibus bonæ vo - lun - ta - tis, bonæ vo - lun-ta - tis,

- tis, ho-mi - ni - bus bo - næ vo-lun-

pax ho-mi-ni-bus bo-næ vo-lun - ta - tis, bo - næ vo - lun-ta -

et in -

ta - - tis, in ter - ra pax ho - mi - ni - bus bo - næ vo - lun -

- - - - - tis, ho - mi - ni - bus bo -

ter - ra pax ho - mi - ni - bus bo næ vo lun - ta - - - - - tis, bo - næ vo - lun -

et -

ta - tis, pax, pax, pax, pax, in ter - ra pax ho - mi -

- næ vo - lun - ta - - - - - tis, in ter - ra pax ho - mi - ni - bus bo - næ

ta - - - - - tis, bo - næ

- in - ter - ra pax ho - mi - ni - bus bo næ vo - lun - ta - - - - - tis, bo - næ



ni - bus pax ho - mi - ni - bus bonæ vo - lun - ta -  
 et in - ter - ra pax ho - mi - ni - bus bonæ vo - lun - ta -  
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - ni - bus bonæ vo - lun - ta -  
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - ni - bus bonæ vo - lun - ta -  
 vo - lun - ta -

tis, bo - næ vo - lun -  
 tis, bo - næ vo - lun -  
 tis, bo - næ vo - lun - ta -  
 tis, bo - næ vo - lun - ta -  
 tis, bo - næ vo - lun - ta -

ta-tis, pax ho-mi-ni-bus bonæ vo-lun-ta-tis, et in ter-ra

ta-tis, pax ho-mi-ni-bus bonæ vo-lun-ta-tis, et in ter-ra

tis, pax, pax ho-mi-ni-bus bonæ vo-lun-ta-tis, in terra

tis, pax ho-mi-ni-bus bonæ vo-lun-ta-tis, et in ter-ra

tis, pax, pax, pax, et in ter-ra

pax, et in ter-ra pax, et in ter-ra pax,

pax, et in ter-ra pax, et in ter-ra pax, ho-

pax, in terra pax, in terra pax, et in

pax, et in ter-ra pax, et in ter-ra pax, et in

pax, et in ter-ra pax, et in ter-ra pax, in ter-ra

ho - mi - ni - bus bo - næ vo - lun - ta - tis, ho - mi - ni - bus bo -  
 mi - ni - bus bo - næ vo - lun - ta - tis, et  
 ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, bo - næ vo - lun -  
 ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, in ter - ra  
 pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, et in ter - ra

- næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis!  
 in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis!  
 ta - tis!  
 pax, pax, pax ho - mi - ni - bus bo - næ vo - lun - ta - tis!  
 pax, in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis!  
 (Fine)



## Nº 5 Laudamus te.

Andante. (♩ = 60)

Air.

Tutti.

Viol. Solo

Viol. Solo *mf* *f* *mf*

*p*

*tr* *tr* *tr*

*pp*

A

Soprano II

Lau-

da - mus te, lau -

The musical score is written for piano and violin. The piano part consists of six systems of grand staves. The first system includes a 'Viol. Solo' section with dynamics *mf*, *f*, and *mf*. The tempo is 'Andante' with a quarter note equal to 60 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and trills (marked 'tr'). The vocal part enters in the fifth system with the Soprano II voice, singing 'Lau-' and 'da - mus te, lau -'. The piano part continues with complex rhythmic patterns and trills throughout.

**B**

da - mus te, lau -

*mf*

*pp*

da - mus te, be - ne - di - - cimus te,

**C**

a - do - ra - - mus te, glo -

- ri - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

ra - - mus te, glo - ri - fi - ca - mus te;

*f*

*f*

da - mus te, be - ne - di - cimus te, a - do - ra - mus te,  
 glo - ri - fi - ca - mus te, glo - ri - fi - ca -  
 - mus te, glo - ri - fi - ca - mus te,

*tr* *tr* *tr* *p* *cresc.* *mf dim.* *p* *mf*



**E** *mf* a - do -

ra - - mus te, glo - ri - fi - ca - - - mus te, glo - ri - fi - ca - mus te, glo -

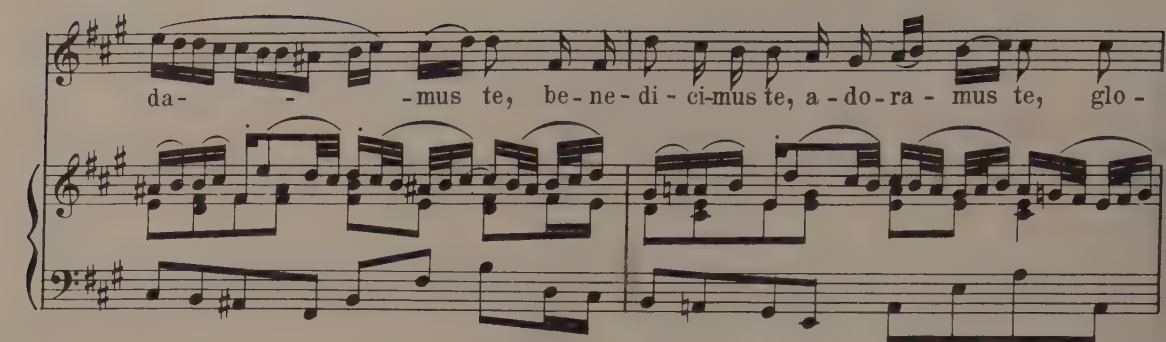
**F** ri - fi - ca - - - - - mus te, lau -

da - - - - - mus te, lau -

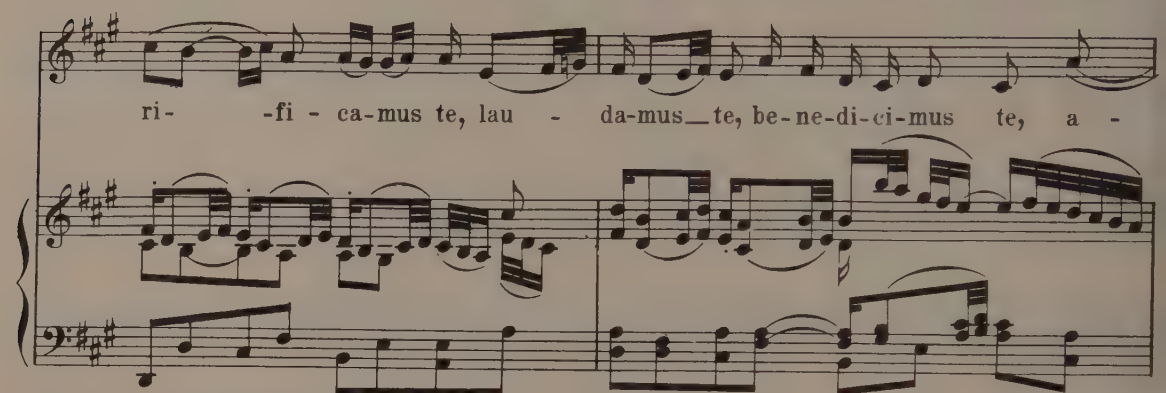
**G** da - mus te, lau - da - - - - mus - - - te, lau -

*mf* *p*

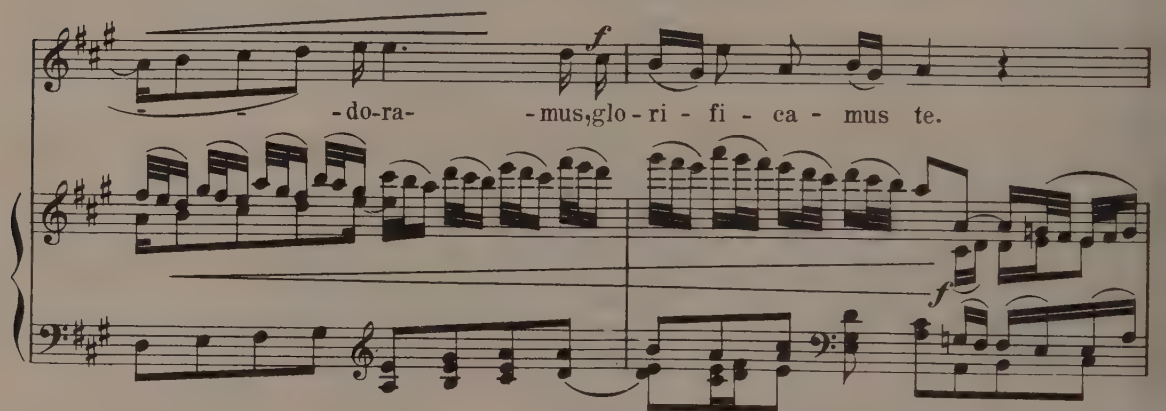
The musical score is written for a voice and piano ensemble. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system shows a vocal line with a fermata on a whole note 'a' and a piano accompaniment of eighth notes. The second system continues the vocal line with a melisma on 'ra - - mus te, glo - ri - fi - ca -' and the piano accompaniment with sixteenth-note patterns. The third system features a key change to F major, indicated by a natural sign on the first line of the treble clef. The vocal line has a melisma on 'ri - fi - ca -' and the piano accompaniment continues with sixteenth-note figures. The fourth system shows a melisma on 'da -' with trills in the vocal line and the piano accompaniment. The fifth system continues the melisma on 'da -' and includes a key change to G major, indicated by a natural sign on the second line of the treble clef. The vocal line has a melisma on 'da - mus te, lau -' and the piano accompaniment features a melisma on 'da -' with a fermata. The score concludes with a melisma on 'da -' and a key change to A major, indicated by a natural sign on the third line of the treble clef. The piano accompaniment features a melisma on 'da -' with a fermata. The score is marked with dynamics *mf* and *p*, and includes trills and fermatas.



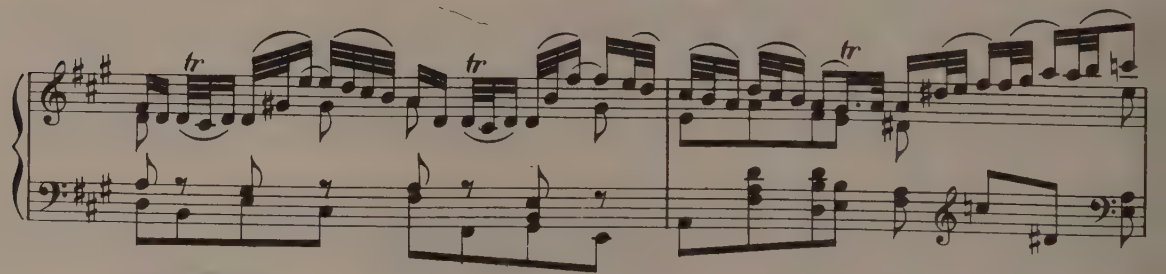
da- - mus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-



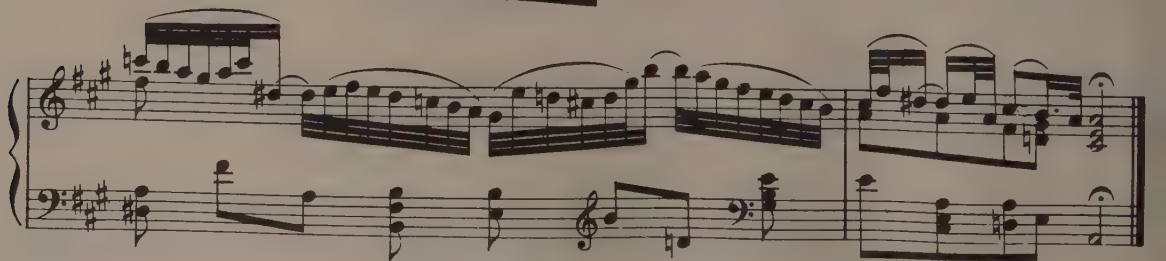
ri-fi-ca-mus te, lau-da-mus te, be-ne-di-ci-mus te, a-



-do-ra-mus, glo-ri-fi-ca-mus te.



*tr* *tr* *tr*



# № 6. Gratias agimus.

51

## Chorus.

Allegro moderato. *Alla breve.*

SOPRANO I. II.

ALTO.

TENOR.

BASS.

Allegro moderato. (♩ = 80)

The musical score is written for a four-part chorus (Soprano I & II, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of 80 beats per minute. The score is divided into two systems. The first system covers the first two lines of the score, and the second system covers the remaining three lines. The lyrics are in Latin and are written below the vocal staves. The piano accompaniment is written for the right and left hands of the piano.

Lyrics:

Gra - ti-as a - - - gimus ti - bi  
 Gra - ti-as a - - - gimus ti - bi  
 Gra - ti-as a - - - gimus ti - bi  
 Gra - ti-as a - - - gimus ti - bi  
 - gi-mus ti - bi pro - pter magnam  
 ti - bi pro - pter magnam glo -  
 pro - pter magnam glo - ri-am tu -  
 pro - pter magnam glo - ri-am tu - am,  
 glo - ri-am tu - am, gra -  
 - ri-am tu - am, gra -  
 am, gra - ti-as a -  
 gra - ti-as a -



ti - as a - gi - mus  
 ti - as a - gi - mus ti - bi,  
 gi - mus ti - bi, gra -  
 gi - mus ti - bi, pro - pter magnam

ti - bi, gra - ti - as  
 gra - ti - as a - gi - mus  
 ti - as a - gi - mus ti - bi, gra -  
 glo - ri - am, propter magnam glo - ri - am

a - gi - mus ti - bi, pro -  
 ti - bi, gra - ti - as a - gi - mus  
 ti - as a - gi - mus ti - bi, a - gi - mus  
 tu - am, gra - ti - as a - gi - mus

- pter magnam glo - riam tu - am, pro - pter magnam  
 ti - bi pro - pter magnam glo - riam tu -  
 ti - bi pro - pter magnam glo -  
 ti - bi pro -  
 glo - riam tu - am, pro - pter ma - gnam glo -  
 am, pro - pter ma - gnam glo - ri - am tu - am,  
 ri - am tu - am, propter ma - gnam glo - riam tu -  
 pter ma - gnam glo - riam tu -  
 riam tu - am, gra - ti - as  
 gra - ti - as a - gimus ti -  
 am, gra - ti - as a - gimus  
 am, pro - pter magnam glo - ri - am tu - am,

a - - - gimus ti-bi pro - pter magnam glo-riam tu - am, gra -  
 bi pro - pter magnam glo - riam tu - am, gra -  
 ti - bi, gra - - - ti-as a - -  
 gra - - - ti-as a - - - gimus

- - - ti-as a - - - gi-mus ti - - bi,  
 - ti-as a - - - gi-mus ti - - bi, gra -  
 - gimus ti - bi, pro-pter ma - gnam glo - riam tu -  
 ti - bi, pro - pter magnam glo-riam tu - am,

D  
 gra - - - ti-as a - -  
 - ti-as a - - - gimus  
 am, gra - - - ti-as a - - - gi-mus  
 gra - - - ti-as



- gimus ti - bi pro - pter magnam glo -  
 ti - bi pro - pter magnam glo - ri-am tu -  
 ti - bi, a - gimus ti - bi pro - pter ma - gnam glo - ri-am tu -  
 a - gimus ti - bi pro - pter magnam glo -  
 am, pro - pter magnam glo - ri-am tu - am, gra - ti - as  
 am, pro - pter magnam glo - ri - am tu - am, gra -  
 ri-am tu  
 am, pro - pter ma - gnam glo - ri-am tu - am.  
 a - gimus ti - bi pro - pter ma - gnam glo - ri-am tu - am.  
 - ti - as a - gi-mus ti-bi propter ma - gnam glo - ri-am tu - am.  
 - am, pro - pter magnam glo - ri-am tu - am.

## Nº 7. Domine Deus.

Duet.

Andante. (♩ = 60)

Fl.

Viol.

*p**pp**l. h.**staccato*

Soprano I

*mf*

Tenor

*mf*

Do - mi - ne Fi - li u - ni - ge -

Do - mi - ne De -

- us rex coe - le -

*p*

- ni-te Je - su Chri - ste al-  
 - stis, De - us Pa - ter o -

tis - si - me! —  
 mni - po - tens! —

A *mf*  
 Do - mine De - us rex cœ - le -  
 Do - mi - ne Fi - li u - ni - ge -

A *p*

- stis, De - us Pa - ter o - mni - po - tens, —  
 - ni - te Je - su Chri - ste al - tis - si - me. —



B

Do-mine De - us - rex - coe - le -

Do-mine Fi - li - u-ni-ge -

B

- stis!

Domine Fi - li -

- ni-te! Domi-ne De - us, - rex coe - le -

C

u-ni-ge - ni-te Je - su Christe al -

- stis, De - us Pa-ter o -

tis - si-me, Do - mi-ne Fi - li,

mni - po-tens, De - us Pa-ter, Do -

*Dmf dim.* Do - mine Fi - li u - ni - genite Jesu Christe altis - si - me, Je - su

*mf dim.* mine De - us, rex coele - stis, Deus Pater omnipotens, Deus

*mf* Christe altis - si - me! Do - mine De -

*E* Pater omni - po - tens! Do - mine

us, rex coe - le - stis, Do - mi - ne Fi - li u - ni - genite

Fi - li - u - ni - genite, Do - mi - ne Deus rex coe - lestis, De - us Pa - ter o -

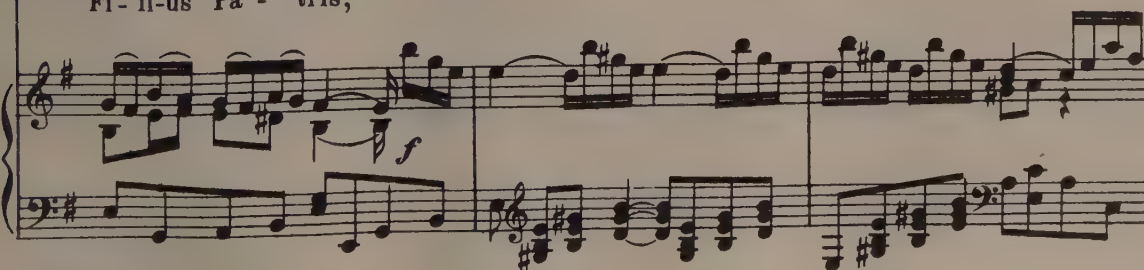
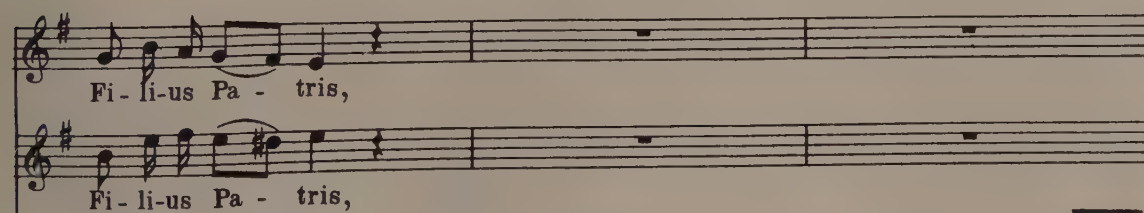
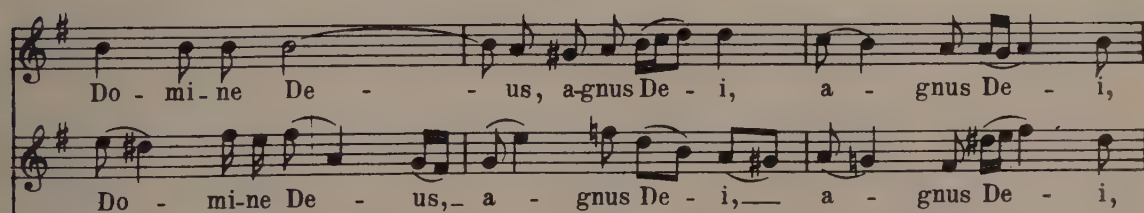
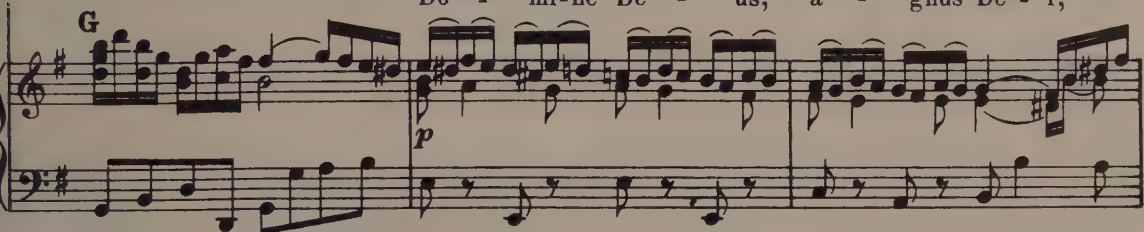
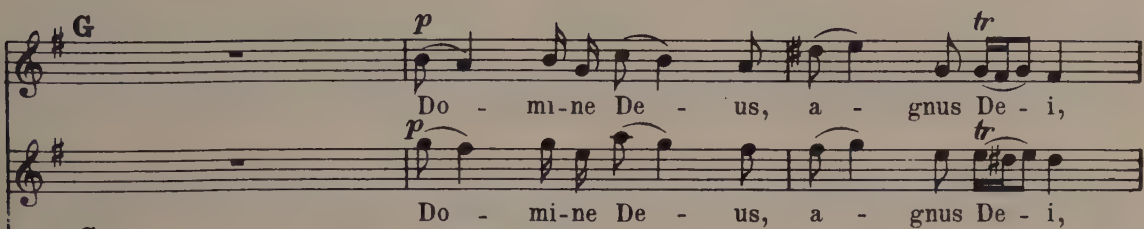
*F* Je - su Chri - ste al - tissime, Do - mi - ne Fi - li u - ni -

mnipotens, o - mni - po - tens, Do - mi - ne De - us,

ge-ni-te Je - su Chri - ste al-tis-si-me, Je - su  
rex - coe - le - stis, De - us Pa - ter omni-potens, De -

Chri-ste al - tis - si - me!  
- us Pa-ter omni - - po-tens.





**H** *mf* Do - mi - ne De - us,  
Do - mi - ne De - us,

*tr* a - gnus De - i, Do - mi - ne De - us, a - gnus De - i,  
a - gnus De - i, Do - mi - ne De - - us, a - gnus De - i,

a - gnus De - i, Fi - li - us Pa - tris, Do - mi - ne De - us, a - gnus  
a - gnus De - i Fi - li - us Pa - tris, Do - mi - ne De - us, a - gnus

De - i, agnus Dei, Domi - ne De - us, a - gnus De - i, Fi - li - us Pa - tris!  
De - i, agnus Dei, Domi - ne De - us, a - gnus De - i, Fi - li - us Pa - - tris!

# Nº 8. Qui tollis.

63

Lento.

Chorus.

SOPRANO II.

*mf* ALTO.

Qui tol-lis pec-ca- - - -ta mun-di, mi-se-re-re

TENOR. *mf* Qui to-lis pec-ca- - - -ta mun-di,

BASS. Qui to-lis pec-ca- - - -ta mun-di,

Lento. (♩ = 60.)

*mf*

Qui tol-lis pec-ca- - - -ta

no-bis, mi-se-re-re

mi-se-re-re no-bis, *mf* mi-se-re-re

Qui to-lis pec-ca- - - -

mun-di, mi-se-re-re no-bis

-re no-bis, mi-se-

-re no-bis,

-ta mun-di, mi-se-re-re



qui tol - lis pec - ca - re - re qui tol - lis pec -  
 re - re mi - se - re - re, qui  
 no - bis, A  
 - ta mun - di, mi - se - re - re no - bis,  
 ca - - ta mun - di, mi - se -  
 tol - lis pec - ca - - ta mun - di,  
 qui tol - lis pec - ca - - ta  
 mi - se - re - re - re  
 re - re  
 mi - se - re - re no -  
 mun - di, mi - se - re - re no -

no - bis, mi - se - re - re, mi - se -

no - bis, mi - se - re - re no - bis,

bis, mi - se - re - re no - bis,

bis, mi - se - re - re, mi - se - re -

re - re no bis!

mi - se - re re no bis!

mi - se - re re no bis! Qui -

re no - bis! Qui - tol - lis pec -

tr

Qui - tol - lis pec -

tol - lis pec - ca - ta

ca - ta mun - di,

ca - ta mun - di, su -

ta mun - di, su - sei -

mun - di, su - sei - pe de - pre - ca - ti -

su - sei - pe de - pre - ca - ti -

sei - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

pe de - pre - ca - ti - o - nem no - stram,

o - nem, su - sei - pe

o - nem no - stram, de - pre -

o - nem no - stram, de - pre - ca - ti - o - nem no -

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no -

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

ca - ti - o - nem de - pre - ca - ti - o - nem

*triumph*



**C** , >

stram, su - - sci - pe de - pre - ca - ti - -

stram, su - sci - - pe de - pre - -

no - stram, su - sci - -

no - stram, su - - sci - -

**C**

o - - - - - nem no - - stram,

ca - - ti - o - - nem no - - stram,

pe de - pre - ca - ti - o - nem no - - stram,

pe de - pre - ca - ti - o - nem no - - stram,

de - pre - ca - - ti - o - - nem no - stram

de - pre - ca - - ti - o - - nem no - stram

de - pre - ca - - ti - o - - nem no - stram

de - pre - ca - - ti - o - - nem no - stram

tr

## Nº 9. Qui sedes ad dextram.

Air.

Andante comodo. (♩ = 96)

*mf* Oboe  
d'amore

*p* *f*

*f*

*p* *f*

Alto Solo.

Qui se -

*p*

*pp*

- des ad - dex - tram Patris, qui se -

*pp*

**A**

- des ad dex-tram Pa-tris, ad dex - tram Pa - tris,—

*pp* *p*

mi - se-re - re — no - bis!

*f*

*p* *f*

**B**

Qui se -

*p*



Musical score for a vocal and piano piece in D major. The score consists of six systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin: "des ad dextram Patris, mi - se - re - re nobis, qui se - des ad dextram Pa - tris, mi - se - re - re no - bis." The piano part features complex textures with many sixteenth and thirty-second notes, often in the right hand, and more rhythmic accompaniment in the left hand. Dynamics include *tr* (trill), *pp* (pianissimo), *p* (piano), *f* (forte), and *C* (Crescendo). The vocal line is melodic and expressive, with some trills and slurs.

des ad dextram Patris, mi - se - re -  
 re nobis, qui se -  
 des ad dextram Pa - tris, mi - se - re - re no - bis.  
 mi - se - re -

- re no-bis, mi - se-re - re no - bis qui - se -

*tr.*

- des ad dextram Patris mi - se-re - re -

*Adagio*

*pp p pp*

*tr.* *Tempo I.*

no - bis, qui se -

*tr.*

*D*

- des ad dextram Pa - tris mi - se-re - re -

- no - bis.

*f*

## Nº 10. Quoniam tu solus sanctus.

Andante lento. (♩ = 68)

Air.

Corno di caccia

mf  
Fag

The musical score is written for three parts: Corno di caccia (Horn), Fag (Bassoon), and Bass. The key signature is two sharps (D major), and the time signature is 3/4. The tempo is marked 'Andante lento' with a quarter note equal to 68 beats per minute. The piece is an 'Air'.

The score consists of several systems of staves. The Corno di caccia part is in the upper staves, the Fag part is in the middle staves, and the Bass part is in the lower staves. The lyrics are written below the Bass staff.

The lyrics are: Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus, san - ctus, tu so - lus Do -

The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings (mf, p). The piece concludes with a final cadence.



- mi-nus, tu so - lus, so-lus Do-mi - nus, tu so - lus

san-ctus, tu so - lus Do-mi - nus, quo - ni - am

*tr*

tu so - lus san - ctus, tu so-lus san - ctus, tu so - lus Do -

*tr*

- mi-nus, tu so - lus, so-lus

*tr*

san - ctus, tu so - lus Do-mi - nus,

*tr*

*f*

tr

C  
tu so-lus al-tis-si-mus,

Je-su Chri-ste, tu, tu so-lus al-tis-si-mus, tu

so-lus al-tis-si-mus, Je-su Chri-ste, Je

tr tr tr tr

- su Chri-ste, Je - su Chri-ste.

f

tu so-lus al -

tis-si-mus, Je - su Chri - ste, - tu, tu so-lus al -

tis-si-mus, tu so - lus al - tis - si-mus Je - su -

Chri - ste, Je - su Chri - ste, Je -



- su Chri - ste; E quo - - ni - am tu so -  
 - - lus san - ctus, - tu so - - lus, tu so -  
 - lus Do - mi - nus, tu so-lus san - - ctus  
 tu so-lus Do - - - minus, tu so - -  
 - - - lus al-tis-si - mus, Je - su Chri -

- ste, so-lus Do -

- minus, tu so - lus al-tis - si - mus Je - su Chri -

ste.

attacca.

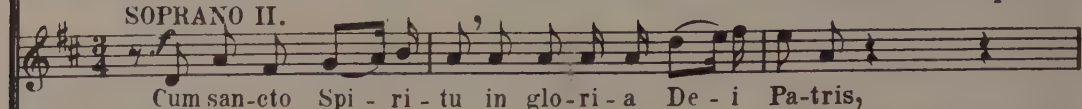
# Nº 11. Cum sancto Spiritu. Chorus.

Vivace.

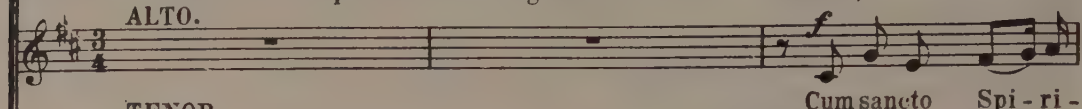
SOPRANO I.



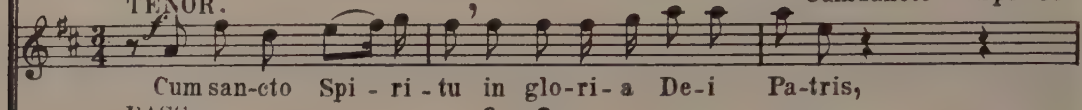
SOPRANO II.



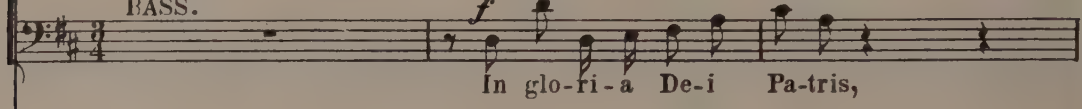
ALTO.



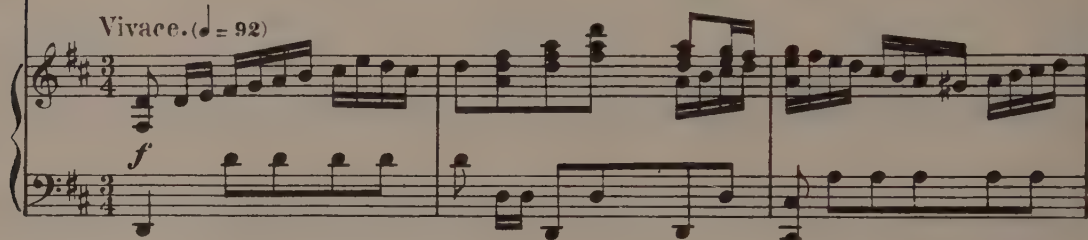
TENOR.



BASS.



Vivace. (♩ = 92)



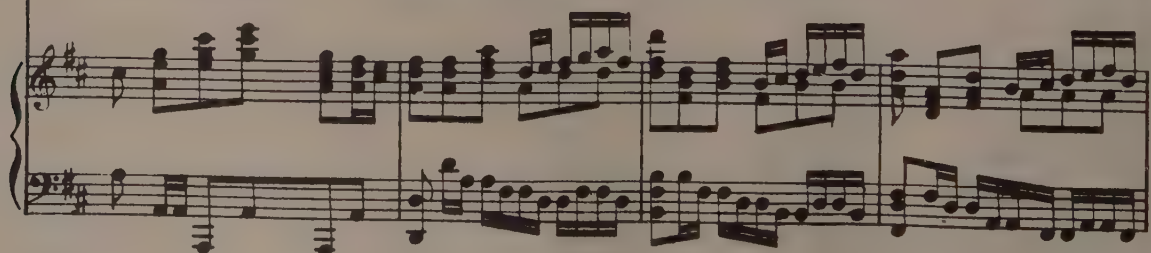
tu in glo-ri - a De - i Pa -

in glo-ri - a De - i Pa -

tu in glo-ri - a De - i Pa -

in glo-ri - a De - i Pa -

in glo-ri - a De - i Pa -





tris, cum sancto Spi-ri-tu in glo-ri-a De-i Pa-tris,

tris, cum sancto Spi-ri-

tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

tris, in glo-ri-a De-i Pa-tris, cum sancto Spi-ri-

tris, cum sancto Spi-ri-tu in glo-ri-a De-i Pa-tris,

in glo-ri-a De-i Pa - - - - -

tu in glo-ri-a De-i Pa - - - - -

in glo-ri-a De-i Pa - - - - -

tu in glo-ri-a De-i Pa - - - - -

in glo-ri-a De-i Pa - - - - -

tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa - -

- - - tris, in glo-ri-a De-i Pa - -

- - - tris, in glo-ri-a

tris, in glo-ri-a De-i Pa-tris, in glo-ri-a

tris, cum san-cto Spi-ri - tu, cum san-cto Spi-ri -

**A**

- - - tris, in glo - - -

- - - tris, in glo - - -

De-i Pa - tris, in glo - - -

De-i Pa - tris, in glo - - -

tu, in glo - - -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

- ri-a De-i Pa -

- ri-a De-i Pa -

- ri-a De-i Pa -

- ri-a De-i Pa -

- ri-a De-i Pa -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -

- tris, in glo -



- ri-a De-i

- ri-a De-i

- ri-a De - i Pa - tris, A - men.

- ri-a De-i Pa - tris, A - men.

Pa-tris, De - i Pa - tris, A - men.

Pa-tris, De - i Pa - tris, A - men. Cum Sancto Spi - ri-tu in

- ri-a De - i Pa - tris, A - men.

ALTO.

Cum san-cto

glo - - - ri-a De-i Pa-tris, A-men, A -

Spi - ri-tu in glo - - - ri-a De-i Pa-tris,

SOPRANO I. **D**

Cum sancto Spi - ri-tu in

A - men, A - - - - men, A

men, cum sancto Spi -

**D**

glo - - - ri-a De-i Pa-tris, A - men, A -

**SOPRANO II.**

Cum san-cto Spi -

men,

- ri-tu in glo - - - ri-a De-i Pa-tris, A - - - men

Cum san-cto

Piano accompaniment (measures 1-4): The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with various chords and single notes.

- ri-tu in glo - ri-a De-i Pa - - tris, A -

Cum sancto Spi - ri - tu in glo - ri-a De-i Pa-tris, A - - -

A - - - men,

Spi - ri-tu in glo - - - - - ri-a De-i Pa-tris,

Piano accompaniment (measures 5-8): The piano part continues with the same rhythmic pattern, providing harmonic support for the vocal lines. The right hand has chords and moving lines, while the left hand has a consistent bass line.



-men, A -

men A - - men, A -

men, A - men, A - men, in glo - ri-a De-i Pa -

A - men, A - - - men, in glo-ri-a De-i

A - men, A -

-men, A - men.

-men, A - men.

- tris, A - men.

Pa - tris, A - men.

- men, A - men.

86

**E**

*f*

A - men, cum san-cto Spi-ri - tu

*f*

A - men, cum san-cto Spi-ri - tu

*f*

A - men, cum san-cto Spi-ri - tu

*f*

A - men, cum san-cto Spi-ri - tu

*f*

A - men, cum san-cto Spi-ri - tu

**E**

A - men, in glo - ri-a De-i Pa-tris, in glo -

A - men, in glo - ri-a De-i Pa-tris, in glo -

A - men, in glo - ri-a De-i Pa-tris, in glo -

A - men, in glo - ri-a De-i Pa-tris, in

A - men, in glo - ri-a De-i Pa-tris, in

- ri - a De-i Pa -

- ri - a De-i Pa -

- ri - a De-i Pa -

glo-ri-a De - i Pa -

glo-ri-a De - i Pa -

tris, cum san-cto Spi - ri - tu in glo -

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,



- ri-a De-i Pa-tris, A-men A -  
 cum san-cto Spi-ri - tu  
 cum san-cto Spi-ri - tu in  
 cum san-cto Spi-ri -  
 cum san-cto Spi-ri - tu

in glo - ri-a De-i Pa -  
 glo - ri-a De-i Pa - tris,  
 tu,  
 in glo - ri-a De-i Pa - tris, De - i

**G**

- - men, cum san-cto Spi-ri - tu in glo -

tris, cum san-cto Spi-ri - tu in glo - - ri-a De-i

A - men, A -

cum san-cto Spi - ri - tu in glo -

Pa - tris, cum san-cto Spi-ri - tu,

**G**

- ri-a De-i Pa-tris, A - men, cumsancto Spi-ri - tu in glo -

Pa - tris, Amen, cum san-cto Spi - ri-tu in

men, cumsancto Spi-ri -

- ri-a De-i Patris, A - men, A -

cum san-cto Spi-ri-tu

**H**

- ri-a De-i Pa - tris cum sancto Spi -

glo - ri-a De-i Patris, A - men, A -

tu in glo - ri-a De-i Patris, A - men, A - men,

- men, A -

cum sancto

- ri-tu in glo - ri-a De-i Pa - tris, A -

cum sancto Spi - ri - tu in glo - ri-a De-i Patris, A - men,

- men, A - men,

Spi - ri-tu in glo - ri-a De-i Patris,



**I**,  
men, in glo - ri-a De-i Pa-tris, A-men, in glo - ri-a De-i Pa-tris,  
men, in glo -  
A - - - - - men, A - - - - - men,  
A - men, A - - - - - men, A - - - - - men,  
A - men, cum san-cto Spi - ri - tu in glo-ri-a De-i Pa-tris, A -

**I**  
A - - - - - men, in glo-ri-a De-i *ff*  
- ri-a De-i Pa - tris, A-men, A - men, in glo-ri-a De-i *ff*  
A - men, A - men, A - men, A-men, A - men, in glo-ri-a De-i *ff*  
A - men, A - - - - - men, A - - - - - men, in glo-ri-a De-i *ff*  
- men, A - - - - - men, A - - - - - men, in glo-ri-a De-i *ff*

Pa - tris, in

Pa - tris, in

Pa - tris, in

Pa - tris, in

Pa - tris, in

**K**

glo -

glo - ri-a De - Pa - tris A - men, A -

glo -

glo -

glo -

**K**

ri-a De - i Pa - tris, A -

men, in glo-ri-a De - i Pa - tris, A -

ri-a De - i Pa - tris, A - men,

ri-a De-i Pa - tris, in glo - ri-a De - i Pa -

ri-a De-i Pa-tris, A -

men, in glo - ri-a De-i Pa-tris, A - men!

men, A - men, in glo - ri-a De-i Pa-tris, A - men!

A - men, in glo - ri-a De-i Pa-tris, A - men!

- tris, De-i Pa-tris, A - men, in glo - ri-a De-i Pa-tris, A - men!

men, in glo - ri-a De-i Pa-tris, A - men!

3 3



## Nº 12. Credo in unum Deum.

Moderato.

Chorus.

TENOR.

*f ben tenuto*

Cre - - do in u - num De - um, in -

BASS.

*f ben tenuto*

Cre - -

Moderato. (♩ = 66)

ALTO.

*f ben tenuto*

Cre - - do in u - num

u-num De - um, in u - num De - um, in u - num De -

do in u - num De - um, in u-num De - um, in

SOPRANO I.

*f ben tenuto*

Cre - - do in u - num De - um, in

SOPRANO II.

*f ben tenuto*

Cre - -

De - um, cre - do in u - num De - um, in u-num De -

um, in u - - num De - um, in u - num De - um, cre - do

u-num De - - um, in u - num De - - - A um,

unum De - um, in u - num De - um cre - do, cre - do in -  
do in u - num De - um, in unum De - um, in  
- um, in u - num De - um, in u - num De -  
in unum De - um, in u - num De - um,  
cre - do in unum De - um, in u - num  
u - num De - um, in u - num De -  
u - num De - um, in u - num De - um,  
- um, cre - do in  
cre - do  
De - um, cre - do in unum De -

**B**

um, cre - do in unum De - um, in u - num

in u - num De - um,

u - num De - um, cre - do

in u - num De - um, in u - num De -

um, cre - do, cre - do in u - num De -

**B**

De - um,

cre - do

in u - num De - um, in unum De -

- um, in u - num De - um, in u - num De -

um, cre - do in u - num De -



cre - do in u - num De - um, cre -  
in u - num De - um, in unum De - um, cre -  
um, in u - num, De - um, in u - num De - um in  
- um, cre - do in u - num, De - um, in u - num  
um, cre - do in u - num, in u - num De - um,  
- do in unum De - um, cre - do in unum De - um, in unum De -  
do in unum De - um, in u - num De - um, in u - num  
u - num De - um, cre - do in u - num De - um,  
De - um, ip u - num De - um, cre - do in  
in unum De - um, cre -

um, cre - do in u - num

De - um, cre - do in u - num

cre - do in u - num

unum De - um, cre - do in u - num

- do in

De - um, in u - num De - um,

De - um, cre - do, cre - do in u -

De - um, cre - do in

De - um, cre - do, cre - do in

u - num De -

15053

cre - do in u - num De - um, cre -  
- num De - um, in u - num De -  
u - num De - um, in u - num De -  
u - num De - um, in u - num De - um, cre -  
- um, in u - num, in u -

- do in u - num De - um.  
um, cre - do in u - num De - um.  
- um, cre - do in u - num De - um.  
- do, cre - do in u - num De - um.  
- num, in u - num De - um.



## Nº 13. Patrem omnipotentem.

Chorus.

Allegro.

SOPRANO I II.

Cre - do in u - num De - um,

Cre - do in u - num De - um,

Cre - do in u - num De - um,

BASS. *marcato*

Pa - trem o - mni-po-ten - tem, fa-cto-rem coe - li et ter -

Allegro. (♩ = 72)

cre - do in u - num De - um, cre - do

cre - do in u - num De - um, cre - do

*marcato.*

cre - do Pa - trem o - mni-po-ten - tem, fa - cto-rem coe - li, et

rae, fa-cto-rem coe - li et ter-rae, fa - cto - rem cre -

in u - num De - um,

*marcato.*

Pa - trem o - mni-po-ten - tem, fa - cto-rem coe - li et ter -

ter - rae, fa - cto - rem coe - li et ter -

li et - ter - rae, vi-si-bi - li-um o - mni-um et in - vi - si - bi - li -

**E** *marcato*

Pa - trem o - mni - po - ten - tem, fa - ctorem cœ - li, et  
 ræ, fa - ctorem cœ - li et ter - ræ, fa - cto - rem cœ -  
 ræ, vi-si-bi - lium o - mni - um, vi-si-bi - lium o - mni - um et in -  
 um,

**E**

ter - ræ, fa - cto - rem cœ - li et ter -  
 li et ter - ræ, fa - cto - rem cœ - li et ter -  
 vi - si - bi - li - um, fa - cto - rem cœ - li et  
*marcato*  
 Pa - trem o - mni po - ten - tem, fa - cto - rem cœ - li et ter -

**F**

ræ, fa - cto - rem cœ - li et ter - ræ, vi - si -  
 ræ, vi - si - bi - lium o - mni - um et in - vi - si - bi - li - um, fa - cto -  
 terræ, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um, factorem,  
 ræ, fa - cto - rem cœ - li et ter - ræ, fa -

**F** *Tr.*

bi - lium o - rem cœ - li et ter -  
fa - cto - rem cœ - li et ter - ræ,  
eto - rem cœ - li et ter - ræ, vi - si -

- mni - um et in - vi - si - bi - li -  
ræ, vi - si - bi - lium o - mni - um et in - vi - si -  
vi - si - bi - li - um o - mni - um et in - vi - si -  
bi - li - um o - mni - um et in - vi - si - bi - li - um, et in -

*marcato* G  
um, Pa - trem o - mni - po - ten - tem, fa - cto - rem cœ - li et ter -  
bi - li - um; Pa - trem, *marcato* Patrem o -  
bi - li - um; cre - do in u - num  
- vi - si - bi - li - um; cre - do in u - num

G



rae, fa - cto, - - rem coe - li et ter - rae, fa -  
 mni-po - ten - tem, fa - cto - rem coe - li et ter - rae, fa -  
 De - um Pa-trem o - mni - po-ten -  
 De - um ere - do  
 cto - - rem coe - li et ter - rae, vi - si - bi - li-um o - -  
 cto - - rem coe - li et ter - rae, vi - si - bi - li -  
 tem, fa - cto - rem coe - li et ter - rae, fa - cto - -  
 in u - num De - um, Pa-trem o - mni-po-ten - tem, fa - cto - rem  
 mni-um et in - vi-si-bi-li -  
 um et in - vi-si - bi - li - um o - mni-  
 - rem coe - li et ter - rae, vi - si - bi - li-um o - mni-  
 coe - li et ter - rae, coe - li et ter - rae, coe - li et

*marc.*

um, fa - cto - - - rem coe - li - et - ter - rae,  
 um, vi - si - bi - li - um et in - vi - si - bi - li - um o - -  
 um, fa - cto - - - rem coe - - -  
 ter - rae vi - si - bi - li - um o - - - mni - um et - in - vi - si -

*marcato*  
 Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et  
 - - mni - um, fa - cto - rem coe - li et ter - rae, et  
 li et ter - rae, fa - cto - - - rem coe -  
 bi - li - um, in - vi - si -

*Tromp.*

I  
 ter - - rae, vi - si - bi - li - um o - mni - um et  
 ter - - rae, vi - si - bi - li - um o - mni - um  
 li et ter - rae, vi - si - bi -  
 bi - li - um, I

in - vi - si - bi - li - um, et in - vi - si - bi - li - um, vi - si -  
 et in - vi - si - bi - li - um, vi - si - bi -  
 - li - um o - mni - um et in - vi - si - bi - li - um, et in - vi - si -  
 vi - si - bi - li - um o - mni - um,  
 bi - li - um, et in - vi - si - bi - li - um, vi - si - bi - li - um o -  
 - li um, o  
 bi - li - um, vi - si - bi - li - um o -  
 et in - vi - si - bi - li - um o -  
 mni - um et in - vi - si - bi - li - um.  
 mni - um et in - vi - si - bi - li - um.  
 mni - um et in - vi - si - bi - li - um.  
 mni - um, et in - vi - si - bi - li - um.  
 fr



## Nº 14. Et in unum Dominum.

Duet.

Andante. (♩ = 60)

*p*

Soprano

Alto

Et in u-num, in

Et in u-num,

u-num Do

in u-num Do

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' with a metronome indication of 60 quarter notes per minute. The dynamics include piano (*p*). The vocal parts are for Soprano and Alto, both in one sharp key. The lyrics are 'Et in u-num, in u-num, in u-num Do' and 'in u-num Do'. The score is divided into several systems, with the vocal parts entering in the third system.

- minum Je - - - sum Chri - stum, Je -

- minum Je - - - - sum Christum,

sum, Je - - sum Chri - stum, Fi-lium De-i - u - ni - genitum,

Je - sum, Jesum Chri - stum, Fi-lium De-i u - ni -

et in unum Do - - minum Je - sum Christum,

ge-nitum et in unum Do - - minum Je - sum Christum,

Je - - - sum Christum, et in - unum Do - minum, in u-num Do -

Je - - - - sum Christum, et in unum Do - minum, in unum

Je - - - sum Christum, et in - unum Do - minum, in u-num Do -

Je - - - - sum Christum, et in unum Do - minum, in unum

- minum Jesum Christum Fi - - lium De - - i u - ni - ge - - ni -

Do - minum Jesum Christum, Fi - - lium De - - i u - ni - geni

tum;

tum;

et ex Patre, ex

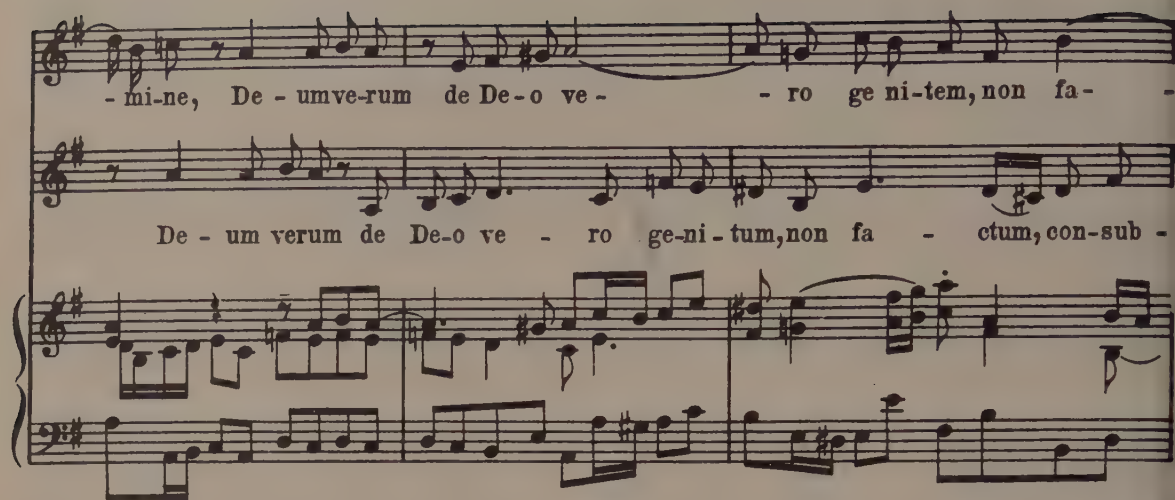
et ex Patre,

Patre na - tum, et ex Patre, ex Patre na - tum an - te

ex Pa - tre na - - tum, et ex Patre, ex Pa - tre na -

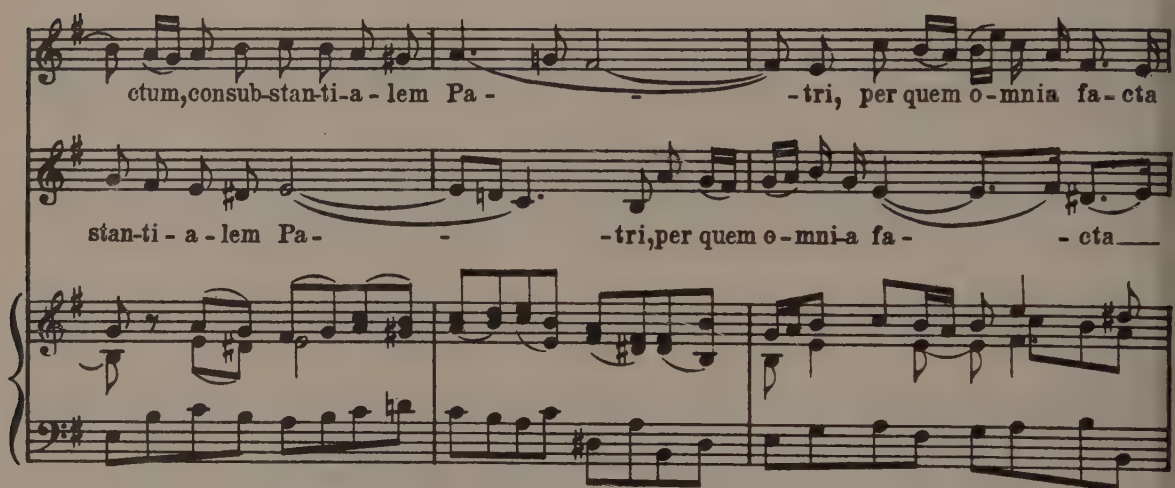


o - mni-a sæ - cu-la, an-te -  
 - tum an-te o - mni-a sæ -  
 o - mni-a sæ - cu - la;  
 - cu-la, an-te o-mni-a sæ-cu-la;  
 De-um de De-o, lumen de lu -  
 De-um de De-o, lumen de lu - mi-ne,



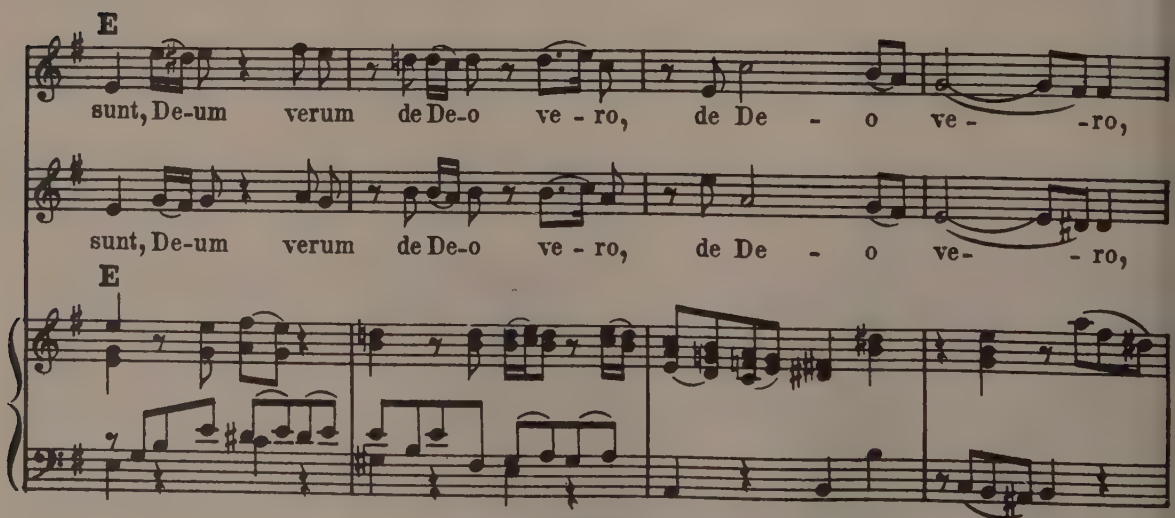
- mi-ne, De - um ve-rum de De-o ve - ro ge ni-tem, non fa -

De - um verum de De-o ve - ro ge-ni - tum, non fa - ctum, con-sub -



ctum, consub-stan-ti-a - lem Pa - tri, per quem o-mnia fa - cta

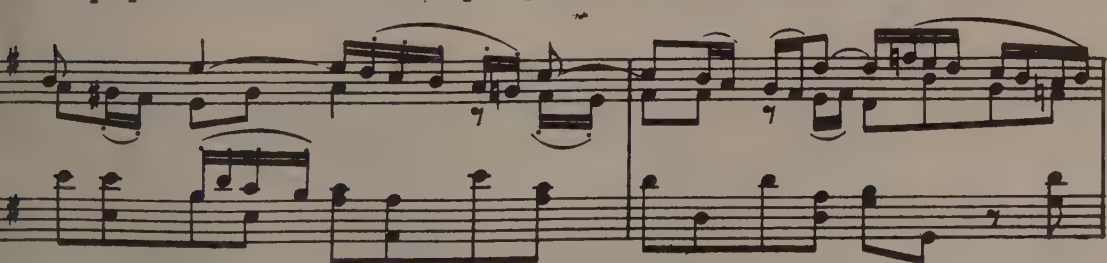
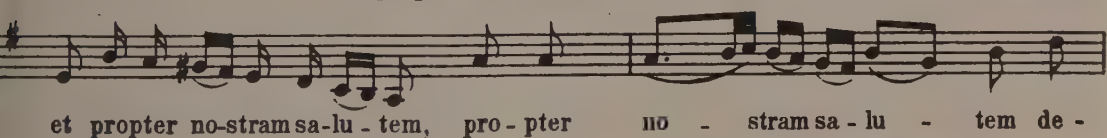
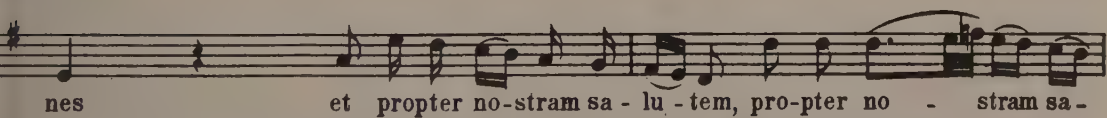
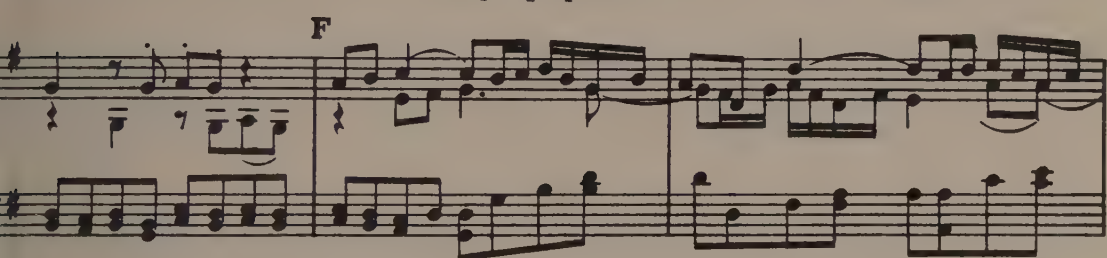
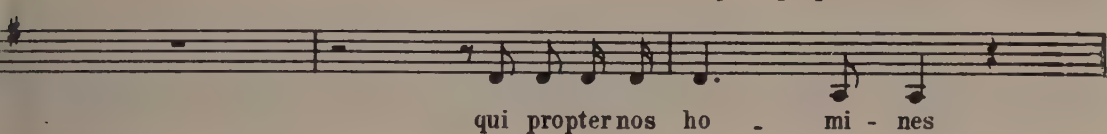
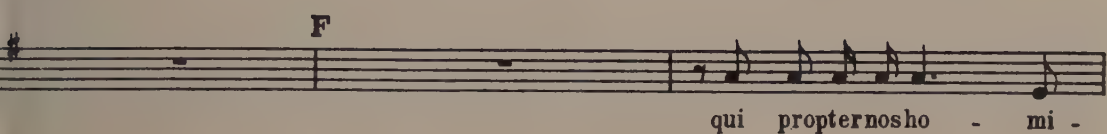
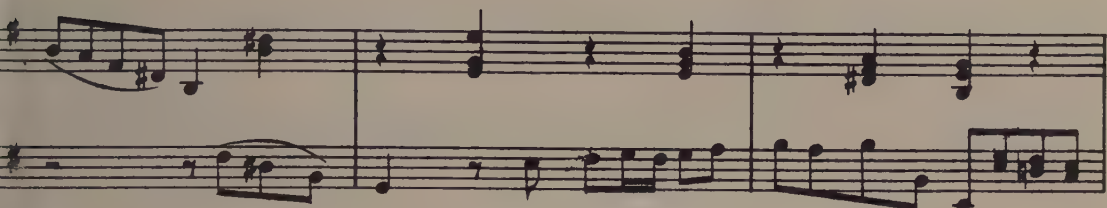
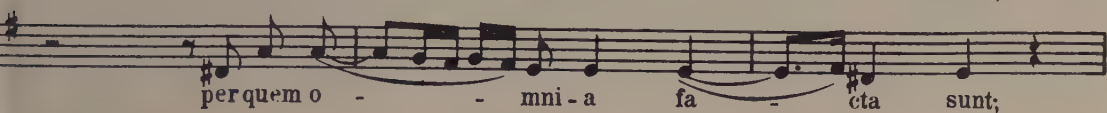
stan-ti - a - lem Pa - tri, per quem o-mnia fa - cta



**E**  
sunt, De-um verum de De-o ve - ro, de De - o ve - ro,

sunt, De-um verum de De-o ve - ro, de De - o ve - ro,

**E**





G

lu - tem de - scen - dit de coe - lis, qui propter nos et propter no - stram sa - lu - tem

lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis, qui propter nos de - scen - dit de coe - lis,

et qui propter no - stram sa - lu - tem de - scen - dit de coe - lis. propter no - stram sa - lu - tem de - scen - dit de coe - lis.

# Nº 15. Et incarnatus est.

113

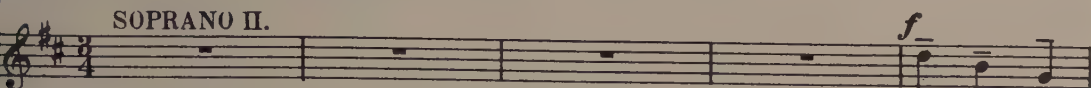
Andante maestoso.

Chorus.

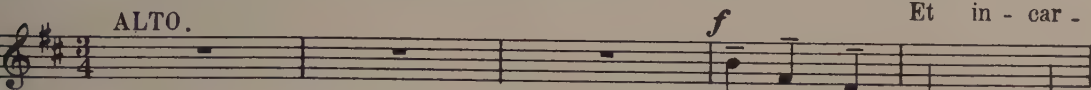
SOPRANO I.



SOPRANO II.

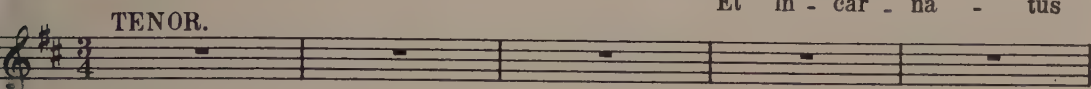


ALTO.



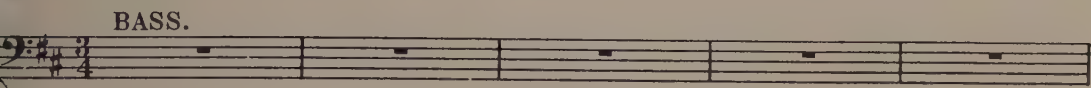
Et in - car -

TENOR.

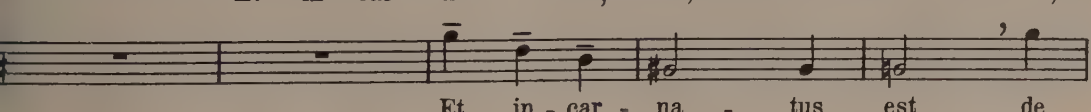
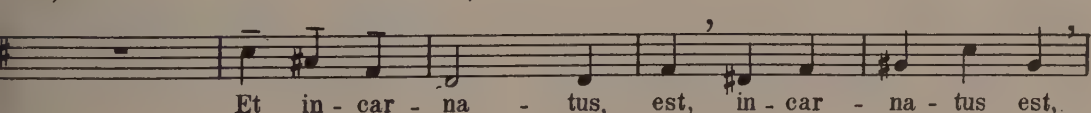
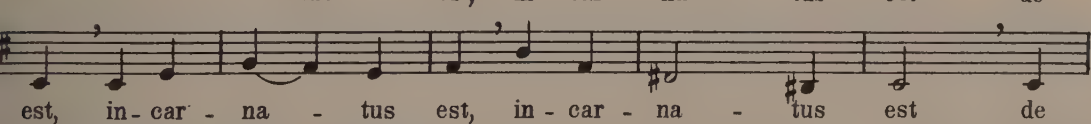
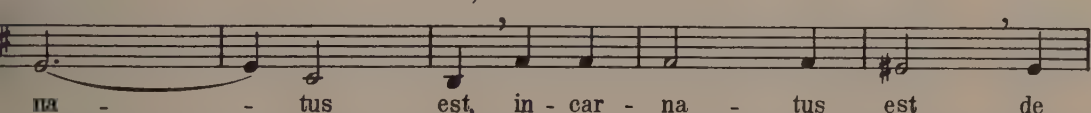
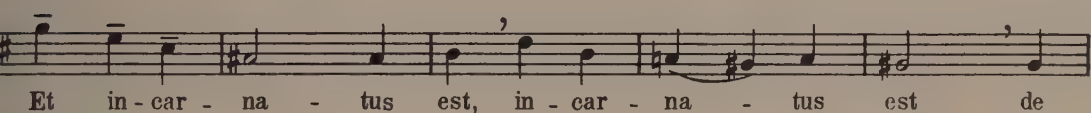


Et in - car - na - tus

BASS.



Andante maestoso. (♩ = 60)



Spi - ri - tu san - cto ex Ma - ri - a vir - gi - ne,  
 Spi - ri - tu san - cto ex Ma - ri - a vir - gi - ne,  
 Spi - ri - tu san - cto ex Ma - ri - a  
 de Spi - ri - tu san - cto ex Ma - ri - a  
 Spi - ri - tu san - cto ex Ma - ri - a

ne, ex Ma - ri - a vir - gi - ne,  
 ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,  
 vir - gi - ne, ex Ma - ri - a vir - gi - ne,  
 vir - gi - ne, ex Ma - ri - a vir - gi - ne,  
 vir - gi - ne, ex Ma - ri - a vir - gi - ne,



**A**

et in-car -

et in-car - na -

et in-car - na - tus est, in-car -

**A**

et in-car - na -

na - tus est, in-car - na - tus est de Spi - ri -

- tus est, in-car - na - tus est de Spi - ri - tu

na - tus est, in-car - na - tus est de Spi - ri -

et in-car - na - tus est de Spi - ri -

et in-car - na -

na - tus est, in-car - na - tus est de Spi - ri -

- tus est, in-car - na - tus est de Spi - ri - tu

na - tus est, in-car - na - tus est de Spi - ri -

et in-car - na - tus est de Spi - ri -

et in-car - na - tus est de Spi - ri -

**B** *p* *cresc.*

san - cto ex Ma - ri - a vir -

*p* *cresc.*

tu san - cto ex Ma - ri - a vir - gi - ne, ex Ma

*p* *cresc.*

— san - cto ex Ma - ri - a vir - gi - ne, ex Ma -

*p* *cresc.*

tu san - cto ex Ma - ri - a vir - gi

*p* *cresc.*

tu san - cto ex Ma - ri - a vir - gi

**B**

*f*

- gi - ne, ex Ma - ri - a vir - gi - ne,

*f*

ri - a, ex Ma - ri - a vir - gi - ne,

*f*

ri - a, Ma - ri - a vir - gi - ne,

*f*

ne, ex Ma - ri - a vir - gi - ne,

*f*

ne, ex Ma - ri - a vir - gi - ne,

*mf* **C**

et ho - mo fa - - ctus est,

*mf*

et ho - - - mo fa - ctus est,

*mf*

et ho - - - mo fa - - ctus est,

*mf*

et ho - - - mo,

*mf*

et ho - mo fa - - ctus est, —

**C**

*allarg.* *f*

et ho - mo fa - - - ctus est.

*f*

et ho - mo, ho mo fa - - - ctus est.

*allarg.* *f*

et ho - - mo, ho - mo fa - ctus est.

*allarg.* *f*

ho - - - - mo fa - ctus est.

*allarg.* *f*

ho - - - - mo fa - ctus est.



## Nº 16. Crucifixus.

## Chorus.

Grave.

The musical score is for a chorus piece titled "Crucifixus". It is marked "Grave" and "mf" (mezzo-forte). The score includes a piano accompaniment and four vocal parts: Soprano II, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The vocal parts enter with the lyrics "Cru - ci - fi - xus," and continue with "eru - ci - fi - xus," and "fi - xus,". The score is divided into two systems, each with a repeat sign and a first ending marked "A".

**Piano Accompaniment:**

**Vocal Parts:**

- SOPR. II.** *mf* Cru - ci - fi - xus,
- ALTO.** *mf* Cru - ci - fi - xus,
- TENOR.** *mf* Cru - ci - fi - xus, eru - ci -
- BASS.** *mf* Cru - ci - fi - xus,

**Lyrics:**

eru - ci - fi - xus, A eru - ci - fi - xus, A  
 cru - ci - fi - xus, eru - ci -  
 fi - xus,  
 cru - ci - fi - xus, A

e - ti - am pro , no - bis, cru - ci -  
 fi - xus e - ti - am pro no - bis,  
 cru - ci - fi - xus e - ti - am pro  
 cru - ci - fi - xus, cru - ci - fi - xus e -  
 fi - xus e - ti - am pro no -  
 e - ti - am pro no - bis, sub Pon - ti - o Pi -  
 no - bis e - ti - am pro  
 - ti - am pro no - bis,  
 bis sub Pon - ti - o Pi - la - to, pas -  
 la - to, sub Pon - ti - o Pi - la - to, pas -  
 no - bis sub Pon - ti - o Pi - la - to, pas -  
 sub Pon - ti - o Pi - la - to, pas -

**B**

**C**

**C**

- sus, et se - pul - tus est, pas -

- sus et se - pul - tus est, cru -

- ci - fi - xus e - ti - am pro no - bis



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sub Pon-ti-o Pi-la - - - to pas - - -

no - bis sub Pon - ti-o Pi - la - - - to, pas - sus

e - ti-am pro no - bis,

fi - xus e - ti-am pro no - - - bis,

- sus et se - pul - tus est, se -

et se - - - pul - - tus, se - pul - tus est, pas -

pas - sus et se - pul - tus est, se -

pas - sus et se - pul - tus est, se -

pul - - tus est, se - - pul - - tus est.

- sus et se - pul - - tus est.

pul - - tus, se - pul - - tus est.

pul - - tus est et se - pul - - tus est.

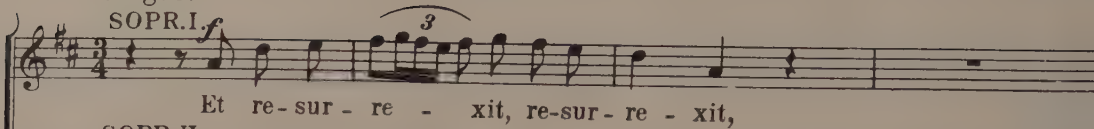
ppp

## № 17. "Et resurrexit."

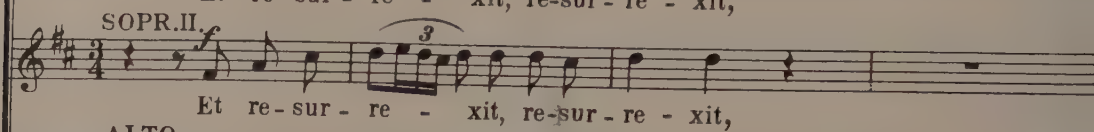
## Chorus.

Allegro.

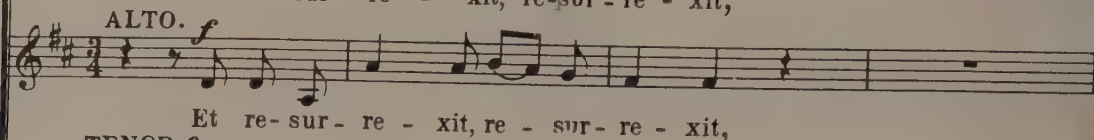
SOPR. I.



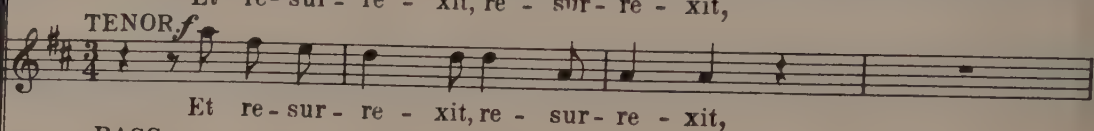
SOPR. II.



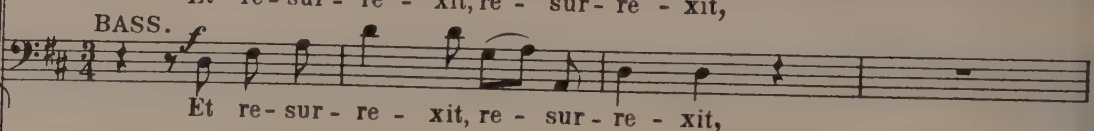
ALTO.



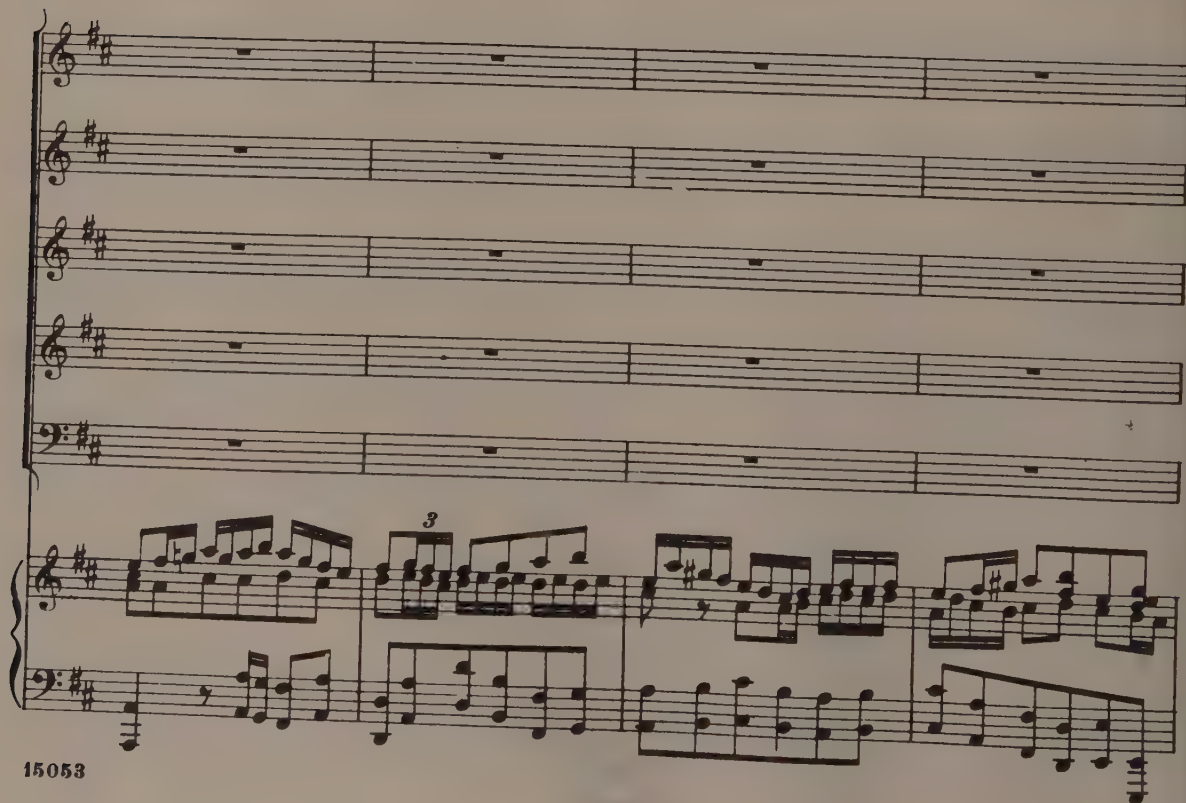
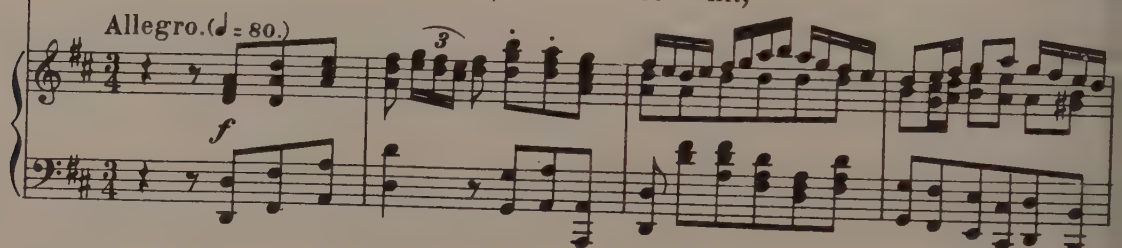
TENOR.



BASS.



Allegro. (♩ = 80.)



**A**

et re-sur-

et re-sur-re -

et re-sur-re -

et re-sur-re - xit, re-sur-

**A**

et re-sur-re - xit, re-sur-re -

re - xit, re-sur-re - xit, re-sur-re -

- xit, re-sur-re - xit, re-sur-re -

- xit, re-sur-re - xit, re-sur-re -

re - xit, re - sur-re-xit, et re-sur-re - xit, re-sur-re -



- xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 - xit ter - ti - a di - e, et re - sur - re - xit ter - ti - a  
 - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 - xit ter - ti - a di - e, et re - sur - re - xit ter - ti - a

di - e, et re - sur - re - xit, re - sur - re - xit, et re - sur -  
 di - e, et re - sur - re - xit, re - sur - re - xit, et re - sur -  
 di - e, et re - sur - re - xit, re - sur - re - xit, et re - sur -  
 di - e, et re - sur - re - xit, re - sur - re - xit, et re - sur -  
 di - e, et re - sur - re - xit, re - sur - re - xit, et re - sur -

**B**



*f*  
- xit se-cun - dum scri- ptu - ras;  
- xit ter - ti-a di-e se-cun - dum scri- ptu - ras;  
- xit ter - ti-a di-e se-cun - dum scri- ptu - ras;  
re-sur-re-xit ter-ti-a di-e se-cun - dum scri- ptu - ras;  
di - e, re-sur - re-xit se-cun - dum scri- ptu - ras;  
*f*  
*mf*  
*f*



**C** *mf*

et a - seen - dit in coe-lum, se - det ad dex - teram De-i

*mf*

et a - seen - dit in coe - lum, se-det ad dex - teram De - i

*mf*

et a - seen - dit in coe - lum, se-det ad dex - teram De - i

*mf*

et a - seen - dit in coe - lum, se-det ad dex - tram De - i

*mf*

et a - seen - dit in coe - lum, se - det ad dex - tram Dei

**C** *p*

Pa - tris addextram De - i Pa - tris,

Pa - tris addextram De - i Pa - tris,

Pa - tris addextram De - i Pa - tris,

Pa - tris addextram De - i Pa - tris,

Pa - tris ad dex - tram Dei Pa - tris,

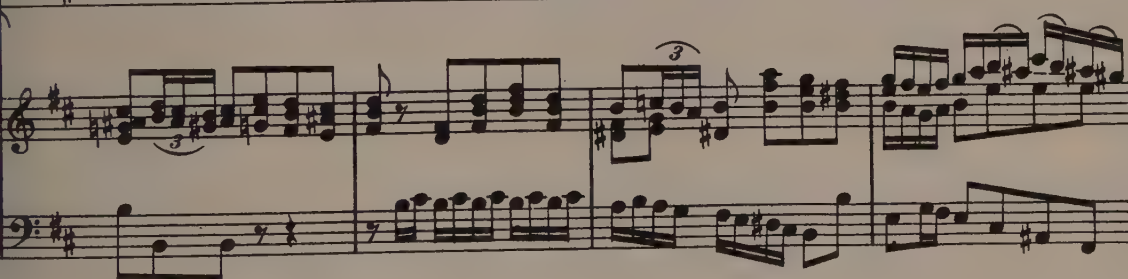
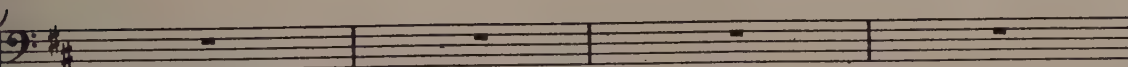
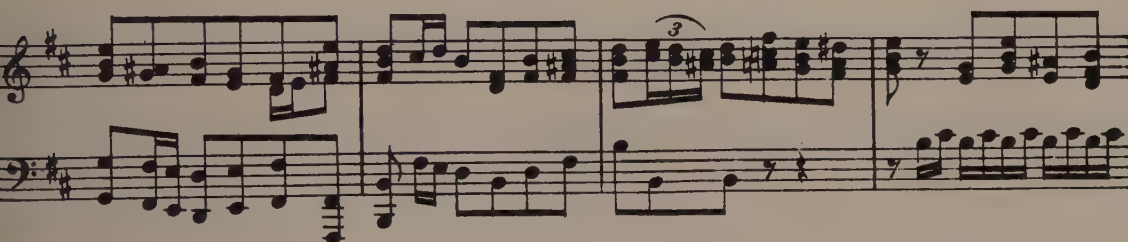
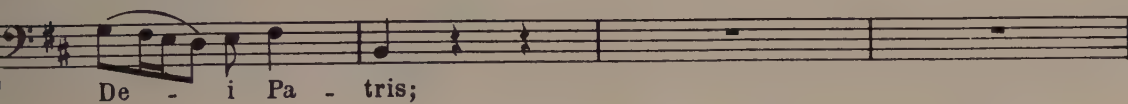
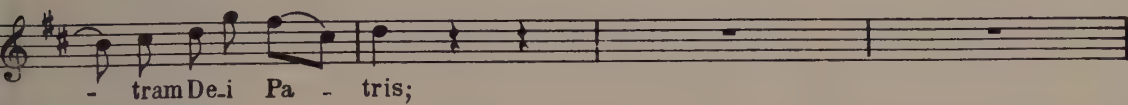
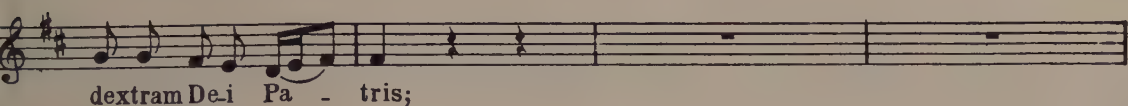
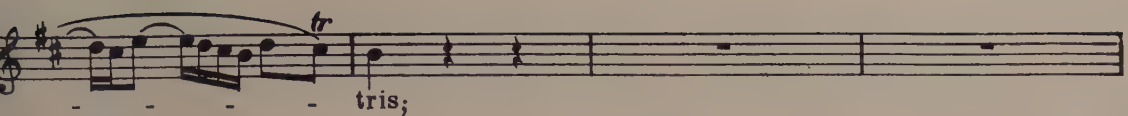
*3*

**D**

*f* a - scen - dit ascendit in coe-lum, — a - scen - dit in  
*f* a-scendit, a - scendit — in coe - lum, a - scen - dit in  
*f* a - scen-dit — in coe - lum, a - scen - dit in  
*f* a - scendit in coe-lum, a - scendit in coe - lum, a - scen - dit in  
*f* a - scen - dit in coe - lum, a - scen - dit in

**D**

coe-lum, — se - det — ad dex-te-ram De-i — Pa -  
 coe - lum, se - det ad dex -  
 coe - lum, se - det, se det ad  
 coe - lum, se - det ad dex -  
 coe - lum, se - det ad dextram De-i Pa - tris





est cum glo - - - ri - a, cum glo - ri - a, ju - di ca - -

- - - re vi - vos - et mor - - tu - os, ju -

- - di - ca - - re vi - vos et mor - tu - os, vi - vos et mor - tu -

**F**  
cu - jus re - gni - non e - rit fi - nis,  
cu - jus re - gni - non e - rit fi - nis,  
cu - jus re - gni non e - rit fi - nis,  
cu - jus re - gni non e - rit fi - nis,  
os; cu - jus re - gni non e - rit fi - nis,

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin, and the music includes various dynamic markings and performance instructions.

Lyrics (from bottom staff):  
 re - gni non e - rit fi - nis, non e - rit fi - nis, cu - jus  
 cu - jus re - gni, cu - jus  
 cu - jus re - gni non e - rit  
 cu - jus re - gni non e - rit

Dynamic markings and performance instructions:  
*mf* (mezzo-forte)  
*cresc.* (crescendo)  
*rit* (ritardando)

**G**

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit

fi - nis, non e - rit fi - nis, cu - jus re - gni non e - rit

fi - nis, non e - rit fi - nis, cu - jus re - gni non e - rit

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit

**G**

fi - nis, cu - jus re - gni non e - rit

fi - nis, cu - jus re - gni non e - rit

fi - nis, cu - jus re - gni non e - rit

fi - nis, cu - jus re - gni, cu - jus re - gni non e - rit

fi - nis, cu - jus re - gni non e - rit



fi- - nis, cu - jus re - gni non e - rit fi- - nis, cu - jus

fi- - nis, cu - jus re -

- gni non e - rit fi- - nis, cu - jus re- - gni non e - rit

- - gni non e - rit fi-nis, cu - jus re-gni non e - rit fi - nis.

re - gni non e - rit fi-nis, non e - rit fi- - - nis, fi - nis.

- - - gni non e - rit fi- - - nis, fi - nis.

- - gni non e - rit fi-nis, non e rit fi- - - nis, fi - nis.

fi - nis, non e - rit fi-nis, cu - jus re-gni non e - rit fi - nis.

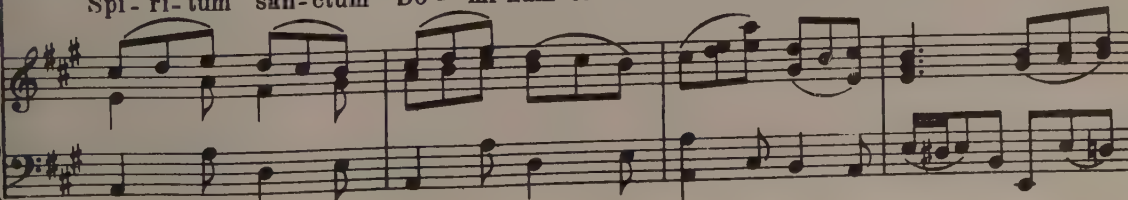
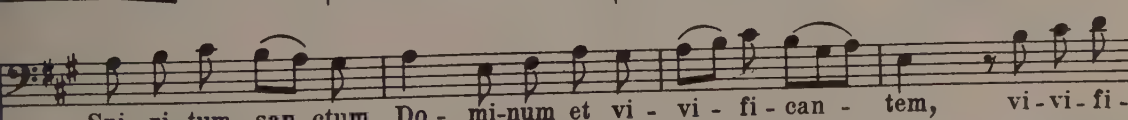
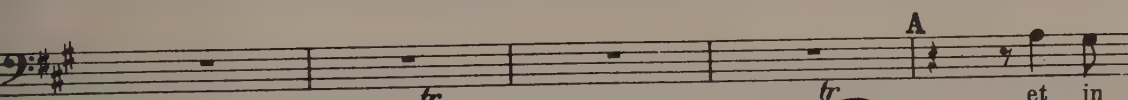
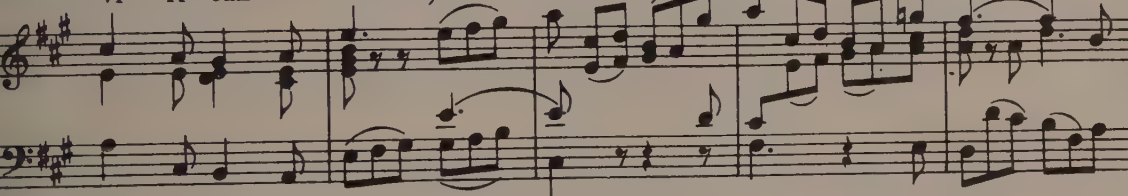
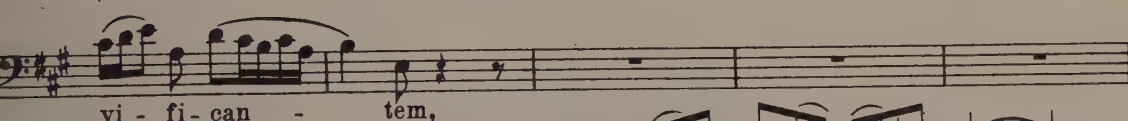
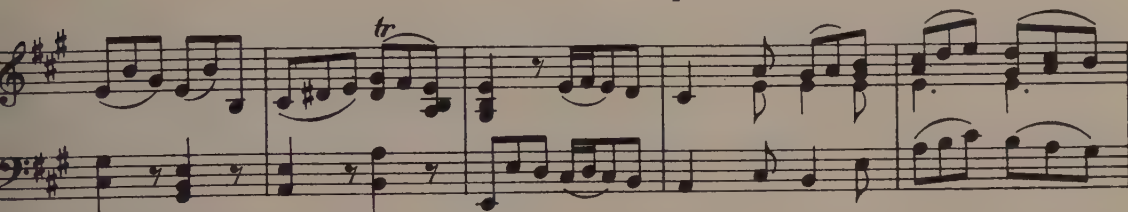
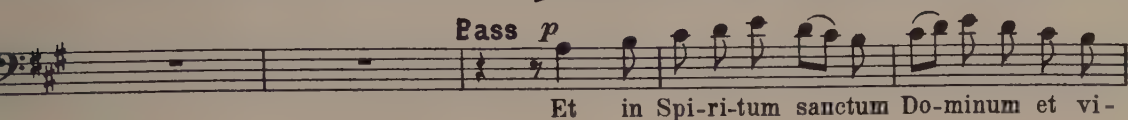
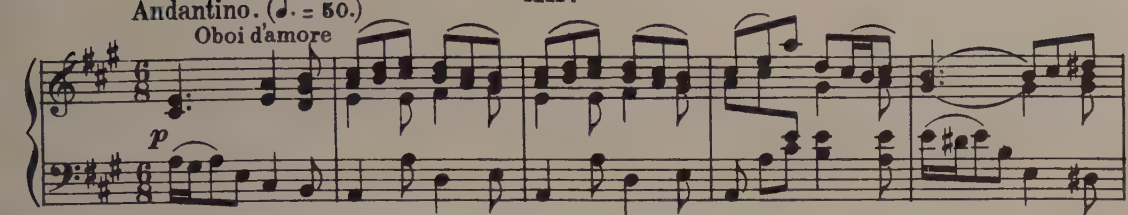
This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system features a triplet of eighth notes in the treble staff. The second system has a triplet of eighth notes in the bass staff. The third system includes a triplet of eighth notes in the treble staff. The fourth system has a triplet of eighth notes in the treble staff. The fifth system has a triplet of eighth notes in the treble staff. The sixth system has a triplet of eighth notes in the treble staff. The notation is written in a clear, professional style, typical of a musical score.

# Nº 18. Et in Spiritum sanctum.

135

Andantino. (♩. = 50.)  
Oboi d'amore

Air.





can - tem, Spi - ri - tum san - ctum, Spi - ri - tum san - ctum vi - vi - fi -

can - tem, vi - vi - fi - can - tem Do - mi - num, qui ex Pa - tre Fi - li -

**B**

o - - - que pro - ce -

- dit, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex

Pa - tre Fi - li - o - que pro - ce - dit;

qui cum Pa- - tre et Fi - li - o simul a - do - ra - tur, a - do -

*p*

ra - - - - - tur et con - glo -

ri - fi - ca - - - - - tur, et con - glo - ri - fi - ca - - - - - tur;

D

qui lo-cu-tus est per Pro

phe - tas, lo - cu-tus est per Pro - phe-tas, per Pro - phe-tas lo - cu - tus

est, lo - cu - tus est per Prophe - tas, lo - cu-tus est per Pro-

phe - tas, per Pro-phe - tas.

Et unam sanctam ca-tho-li-cam

et a-po-sto-li - cam ec-cle - si-am,



et u-nam sanctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-

am, et u-nam san-ctam ca-tho-

-li-cam et a-po-

sto-li-cam ec-cle-si-

**F**

am, u - - - nam san - ctam ca - tho - li - cam et a - po - sto - li

cam ec - cle - - - si - am, u - nam san - ctam ca - tho - li - cam et a - po -

sto - - - - li - cam ec - cle - si - am

# № 19. Confiteor unum baptisma .

141

Moderato.

Chorus.

SOPRANO I.

Con - fi - te - or, con-fi - te - or u - num ba -

SOPRANO II.

Con - fi - te - or, con-fi - te - or u -

ALTO.

Con - fi - te - or, confi -

TENOR.

Con - fi - te -

BASS.

Moderato. (♩ = 72)

pti - sma, u - num ba - pti - sma, u - num ba -

- num ba - pti - sma, con - fi - te - or u - num ba -

- te - or u - num ba - pti - sma, u -

or, con-fi - te - or u - num ba - pti - sma, u - num

Con - fi - te - or, con-fi - te - or unum ba - pti -



ptisma, u - num ba - pti - sma

ptisma, u - num ba - pti - sma

num, u - num ba - pti - sma in re-

ba - pti - sma, u num ba - pti - sma in re - missi - o - nem, pecca -

- sma, u - num ba - pti - sma

A

in re - missi - o - nem pecca -

in re - missi - o - nem pecca - to - rum, in re -

missi - o - nem pec - ca - to - rum, in re - missi - o - nem pec - ca -

to - rum, in re - missi - o - nem pec - ca - to - rum,

in re -

A

to - - - rum, in — re - mis-si-o-nem pec - ca - to - -

mis-si - o - nem pec - ca - to - - - - -

to - - - rum, in — remis-si - o-nem pecca - to - -

in re - mis-si - o - nem pec - ca - to - - - -

mis-si - o - - - nem pecca - to - - - - rum, in — re - missi-o-nem

**B**

rum, con - fi - te - or, con - fi - - te - or u -

- - rum, in re - mis-si-o - - - nem pecca-to - - - rum,

- rum, pec - - ca-to - rum, in re - missi-o -

- - rum, pec - ca-to - rum, con - fi - te -

pec - - ca - to - - - rum,

**B**

num ba - pti - - sma in re - mis - si - o - - nem pec - ca - to - -

con - fi - - te - or con - fi - - te

- nem, pec - ca - to - - rum, con - fi - te - or u - num ba - pti -

or con - fi - - te - or u - num ba - pti - sma, u - num bapti

con -

- - - num, pec - ca - to - - rum, in re

or u - num ba - pti - sma, con - fi - te - or u - num ba - pti - sma,

sma, u - num ba - pti - sma, in re - mis - si - o - nem pec - ca - to - rum, con

sma, con - fi - te - or, con - fi - - te - or u

fi - - te - or, con - fi - - te - or u - - num ba



mis-si - o - - nem pecca - to - rum con - fi - te - or,  
 con - fi - te - or u - num ba - pti - sma, con -  
 fi - te - or u - num ba - pti - sma in re - mis-si - o - - nem pec - ca -  
 - num bap - ti - sma con - fi - te -  
 pti - - sma in re - mis-si - o - - nem pecca - to - -  
 con - fi - te - or, con - fi - te - or u - - num ba -  
 fi - te - or, con - fi - te - or u - num ba - pti - sma, con - fi - te -  
 to - - rum, pecca - to - rum, con - fi - te - or, con - fi -  
 or, con - fi - te - or u - num ba - pti - sma,  
 - rum, in re - mis - si - o - - nem pec - ca - to - rum,

**D**

pti - - sma, con - fi - te - or unum ba -  
 or, con - fi - - te - or, con - fi - te - or u - - num ba -  
 - - te - or, in re - missi - o - - nem pec - ca - to - - rum,  
 con - fi - te - or, con - fi - - te - or unum ba -  
 con - fi - te - or, confi - - te - or unum ba - ptisma in re

**D**

ptisma in re - mis - si - o - - - - - nem pec - ca - to - -  
 pti - sma in re - missi - o - - - - - nem pec - ca - torum, pecca -  
 in re - mis - si - o - - - - - nem pec - ca - torum pecca -  
 ptisma in re - mis - si - o - - - - - nem pecca - to - rum pec - ca -  
 mis - si - o - - - - - nem pecca - to - - - - -

- rum, in re-mis-si-o - nem pec-ca - to -  
 to - rum, in re-mis-si-o - nem pec-ca - to -  
 to - rum, in re-mis-si-o - nem pec-ca - to -  
 to - rum, in re-mis-si-o - nem pec-ca - to -  
 - rum,

**E**  
 rum, in re-mis-si-o - nem pec-ca - to - rum, pec-ca-to -  
 rum, con-fi-te-or u-num ba-pti-sma, con-  
*f ben marcato*  
 rum, con-fi-te-or u-num ba-  
 rum, in re-mis-si-o - nem pec-ca-to-rum,

*f ben marcato*  
 con-fi-te-or u-num ba-pti-

**E**



- rum, con - fi - te - or, con - fi - te -  
 fi - te - or unum ba - pti - sma, con - fi - te - or, con - fi - te  
 pti - sma in re - mis - si - o - nem  
 in re - mis - si - o - nem pec - ca - to - rum, in re  
 sma, in re - mis - si - o - nem

or u - num ba - pti - sma in re - mis - si - o - nem pec -  
 or u - num ba - pti - sma, con - fi - te - or, in re  
 pec - ca - to - rum, con - fi - te - or unum ba  
 mis - si - o - nem pec - ca - to - rum,  
 pec - ca - to - rum, in re - mis - si - o - nem pecca

- ca - to - rum, in re - missi - o - - nem pecca - to - -

missi - o - - nem pec - - ca - to - rum, con - fi - te -

pti - - sma in re - missi - o - - nem pecca - to - rum,

*f ben marcato*  
con - - - fi - - te - - or

to - - rum,

- - rum, con - fi - - te - or, confi - - te - or,

or, con - fi - - te - or u - - num ba - pti - - sma, con -

con - fi - - te - or, con - fi - - te - or in re - mis - si - o -

u - - num ba - - pti - -

in re - missi - o - - nem pec - ca - to - rum, con -

con -

in re - mis - si - o - - nem pec - ca - to - - rum,  
 fi - - te - or, con - fi - - - te - or, in re - mis - si - o -  
 - nem pec - ca - to - - rum, in re - mis - si - o - - nem pec - ca - to -  
 sma in re - - mis -  
 fi - - te - or, con - fi - - te - or u - - num ba - pti -

con - fi - - te - or, confi - - te - or,  
 - nem pec - ca - to - - rum, confi - - te - or u - num ba -  
 rum, pec - ca - to - - rum, u - num ba - pti - sma in re -  
 si - - o - - nem pec -  
 sma in re - mis - si - o - - nem pec - ca - to - - rum, confi - - te -  
 H



u - num ba - pti - sma in re-mis - si-o - nem pec-ca-  
 pti - sma in re-mis - si-o - nem pec-ca-  
 mis-si-o - nem pec-ca - to - - - rum, in re-mis-si-o-nem  
 ca - to - rum, in re - mis-si-o - nem  
 or u-num ba-pti-sma in re-mis-si-o - - - nem pec - ca -

ritardando  
 ritardando  
 ritardando  
 ritardando  
 ritardando

Adagio.

to - - - rum. Et - - - ex - pe - - -

to - - - rum. Et - - - ex - pe - - -

pec - ca - to - rum. Et - - - ex - pe - - -

pec - ca - to - rum. Et - - - ex - pe - - -

to - - - rum. Et - - - ex - pe - - -

eto, ex - pe - - eto - re-sur-re-cti - o-nem mor-tu - o

eto, ex - pe - - eto re - sur-re-cti - o - nem mor

eto, ex - pe-cto re-sur - re - cti - o - nem mor - tu - o -

- eto, ex - pe-cto re-sur - re - cti - o - nem mor - tu - o

eto, ——— ex - pe - - - - -

rum, ex

o rum,

mor - tu - o - rum, mor - tu - o - rum,

- rum, re-sur-re-cti - o-nem mor-tu - o - rum,

re-sur-re-cti - o-nem mor-tu - o - - - rum,

I

I

pe - - cto re-sur-re - cti - o - nem mor -

ex - pe - cto, ex-pe - cto re - sur-re-cti - o -

ex - pe - cto re-sur-re-cti - o - nem mor-tu -

ex - pe - cto re-sur-re-cti - o-nem mor - tu -

ex - pe - cto re-sur-re - cti - o-nem mor-tu -

*Vivace ed allegro.*

tu - o - rum, et ex-pe - cto, ex - pe - - cto, ex -

- nem mor-tu - o - rum, et ex-pe - cto, ex - pe - -

et ex - pe - -

rum,

o - - rum, et ex - pe - cto, ex-pe -

o - - rum, et ex-pe - cto, ex -

*Vivace ed allegro. (♩ = 84)*

et ex-pe - cto, ex -



pe - cto re-sur - re - cti - o-nem mor-tu - o - rum.  
- cto - re-sur - re - cti - o - nem mor-tu - o - rum.  
- cto, ex - pe-cto re-sur - re - cti - o - nem mor-tu - o - rum.  
- - - cto re-sur - re - cti - o-nem mor-tu - o - rum.  
pe-cto re-sur - re - cti - o - nem mor-tu - o - rum.

The score features five vocal staves in G major (one sharp). The first four staves are for voices, and the fifth is for a lower voice or bass. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are in Latin, likely a Kyrie eleison or similar liturgical text.

This section contains five empty vocal staves, suggesting a continuation of the piece or a section for additional voices. The piano accompaniment continues with chords and moving lines, maintaining the G major key signature.

**K**

Ex -

Ex - pe - - - - -

Ex - pe - - - - - cto re -

Ex - pe - - - - - cto re - -sur-recti -

Ex - - - - -

**K**

pe - - cto re - -surre-cti - o - - -nem mor-tu - o - -

cto, ex - pe - cto re-surre-cti - o - - -nem mor-tu - o - -

- sur-re-cti-o - nem mor - tu - o - - - -rum,

o - -nem mor-tu - o - -rum re-sur-re-cti - o - -

- pe - cto re-sur - re - cti - o - - -nem mor-tu - o - -





[illegible]

- nem mor-tu - o - rum.

- cti o-nem mor-tu- o - rum.

re - cti - o-nem mor-tu- o - rum.

re - cti - o-nem mor-tu- o - rum.

re - cti - o-nem mor-tu- o - rum.

M

Et vi -

Et

M





- cu-li, A - - - - men, A - - - -

- - - - - men, A - - - -

- - - - - men, A - - - - men, A - - - -

- cu-li, A - - - - men, A - - - -

li, ven-tu - ri sæ - - - - cu-li, A - - - -

- - - - men, et vitam ventu-ri sæ - - - - cu - - - -

- - - - men, A - - - - men, et vitam ven - tu-ri sæcu - - - -

- - - - men, et vitam ven-tu - ri sæcu - - - -

- - - - men, A - - - - men, et vitam ven - tu-ri sæ - - - - cu - - - -

- - - - men, ventu - ri sæ - - - - cu - - - -



- -men, A - - men, A - men, A - - men, A - men, A -  
 men, A - - men, A - - men, ex -  
 men, A - - men,  
 - men, ex -  
 A - - men, A - - men, A -

- men A - men, ven-tu-ri sæ-cu-li, A - men.  
 pe - cto vi - tam ven-tu-ri sæ-cu - li, ven-tu-ri sæ-cu-li, A - men.  
 ex - pe - - cto vi-tam, ven-tu-ri sæ-cu-li, A - men.  
 pe - - cto vi - tam, ven-tu-ri sæ-cu-li, A - men.  
 - men, A - men, ven-tu-ri sæ-cu-li, A - men.



# No 20. Sanctus.

163

Largo.

Chorus.

SOPRANO I.

San - ctus, san - ctus, san - ctus, san - ctus, san -

SOPRANO II.

San - ctus, san - ctus, san - ctus, san - ctus, san -

ALTO I.

San - ctus, san - ctus, san - ctus, san - ctus, san -

ALTO II.

San - ctus, san - ctus, san - ctus,

TENOR.

San - ctus, san - ctus, san - ctus,

BASS.

San - ctus, san - ctus, san - ctus,

Largo. (♩ = 56)

ctus Do - minus De - us Sa - baoth, san -

ctus Do - minus De - us Sa - baoth,

san - ctus Do - minus De - us Sa - baoth,

san - ctus Do - minus De - us Sa - baoth,

san - ctus Do - minus De - us Sa - baoth,

[illegible]

A  
 san -  
 san -  
 - ctus Do - minus De - us Sa - ba - oth,  
 - ctus Do - minus De - us Sa - ba - oth,  
 - ctus Do - minus De - us Sa - ba - oth,  
 san - ctus Do - minus De - us Sa - ba - oth,  
 A

15053

- ctus, san - ctus, san - ctus, san -  
 - ctus, san - ctus, san - ctus, san -  
 san - ctus, san - ctus, san - ctus, san -  
 san - ctus, san - ctus, san - ctus, san -  
 san - ctus, san - ctus, san - ctus, san -  
 san - ctus, sa - ctus, san - ctus,  
 - ctus,  
 - ctus,  
 - ctus,  
 - ctus, san - ctus,  
 - ctus, san - ctus,  
 san - ctus Do - mi - nus De - us Sa - ba - oth,  
 B



san - - - ctus, san - - - ctus,  
 san - - - ctus, san - - - ctus,  
 san - - - ctus, san - - - ctus,  
 san - - - ctus, san - - - ctus,  
 san - - - ctus, san - - - ctus,  
 sanctus Do-mi-nus De-us Sa - ba-oth, san-ctus Do-mi-nus De-us Sa - ba-oth,

[illegible]

san - ctus, san - ctus, san - ctus Do - mi - nus

san - ctus, san - ctus, san - ctus Do - mi - nus

san - ctus, san - ctus, san - ctus Do - mi - nus

san - ctus, san - ctus, san - ctus Do - mi - nus

san - ctus, san - ctus, san - ctus Do - mi - nus

**D**

De - us Sa - baoth, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus

**D**

168

The musical score is written for a choir and piano. It consists of eight staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last two are piano accompaniment (Right Hand and Left Hand). The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are Latin: "san - ctus Do - minus De - us Sa - ba - oth, etus san - ctus, etus Do - minus De - us Sa - ba - oth, etus, san - ctus Do - minus De - us Sa - ba - oth, etus, san - ctus Do - minus De - us Sa - ba - oth, etus". The piano part features arpeggiated chords and moving bass lines.

san -  
san - ctus Do - minus De - us Sa - ba - oth,  
etus  
etus san - ctus,  
etus, san - ctus Do - minus De - us Sa - ba - oth,  
etus, san - ctus Do - minus De - us Sa - ba - oth,  
etus, san - ctus Do - minus De - us Sa - ba - oth,

E  
 - ctus, san - ctus,  
 san - ctus, san - ctus,  
 san - ctus, san - ctus,  
 san - ctus, san - ctus,  
 san - ctus, san - ctus,  
 san - ctus, san - ctus,  
 san - ctus Do - minus De - us Sa - ba - oth, sanctus Dominus De - us Sa - ba - oth,  
 E

15053



san - - - ctus, san - ctus  
 san - - - ctus, san - ctus  
 san - - - ctus, san - ctus  
 san - - - ctus, san - ctus san -  
 san - ctus Do - mi - nus, De - us Sab - ba - oth, san - ctus san -

san - ctus, san - ctus, san - ctus Do - mi - nus  
 san - ctus, san - ctus, san - ctus  
 san - ctus, san - ctus, san - ctus  
 - ctus, san - ctus, san - ctus Do - minus,  
 - ctus, san - ctus, san - ctus Do - minus  
 - ctus, san - ctus, san -

De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - ba -  
 Do - - mi - nus De - - us Sa - ba -  
 Do - - mi - nus De - us, De - - us Sa - ba -  
 De - us Sa - ba oth Do - minus De - us Sa - ba -  
 De - us Sa - ba oth Do - minus De - us Sa - ba oth  
 - ctus Dominus De - us Sa - ba -

Vivace.

oth.  
 oth.  
 oth.  
 oth. Pleni sunt  
 Pleni sunt coe - li et terra glo - ri - a - e - jus glo -  
 oth.  
 Vivace. (♩ = 168)

[illegible]



- ri - a e - jus, glo - - ri - a, glo - tr  
 - ri - a e - jus, glo - tr  
 - ri - a e - jus, glo - -  
 - ri - a e - jus, glo - ri - a glo -  
 - ri - a e - jus, ple - ni sunt cœ - li et ter - ra glo -  
 ple - ni sunt cœ - li et ter - ra glo -

- ri - a e - jus, glo -  
 - ri - a e - jus, glo -  
 - ri - a e - jus, ple - ni sunt  
 - ri - a e - jus, ple - ni sunt  
 - ri - a e - jus, ple - ni sunt  
 - ri - a e - jus, ple - ni sunt cœ - li et ter - ra,  
 H

- ri-a e-jus, ple-ni sunt coe-li, sunt coe-

- ri-a e-jus, ple-ni sunt coe-li, sunt coe-

coe-li glo - ri-a e-jus glo -

coe-li glo - ri-a e-jus glo -

coe-li ple-ni sunt coe-li et terra glo-

ple - ni sunt coe - li et ter - ra, ple - ni sunt

- li et ter - ra glo-ri-a e - jus, ple - ni sunt coe - li et

- li et ter - ra glo-ri-a e - jus, ple-ni, ple - ni sunt coe -

- ri-a e - jus, ple - ni glo -

- ri-a, glo - ri-a e - jus, ple - ni

- ri-a e - jus, ple - ni

coe-li et ter-ra glo - ri-a e - jus, ple - ni

I

ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e -

- li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e -

- ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e -

glo - ri - a e -

glo - ri - a e -

glo - ri - a e -

**K**

jus, ple - ni sunt coe - li glo -

jus, glo -

jus, glo -

jus, ple - ni sunt coe - li et ter - ra, ple - ni sunt

jus, ple - ni sunt coe - li

jus, ple - ni

**K** Tromp. *tr*



- ri-a, ple-ni sunt cœ-li et ter-ra glo - ri-a  
 - ri-a  
 - ri-a, glo - ri -  
 cœ-li et ter - ra glo - ri-a  
 glo - ri -  
 glo - ri-a, glo - ri -  
 e - jus, glo - ri-a  
 e - jus, ple-ni sunt cœ-li et ter-ra glo - ri-a e -  
 a e - jus,  
 e - jus, ple-ni sunt cœ-li et ter-ra glo - ri-a e -  
 a e - jus,  
 a e - jus, L

e - jus, ple - ni sunt coe - li et ter-ra glo - ri-a e - jus  
 jus, glo - ri-a e - jus  
 ple-ni sunt coe - li et ter-ra glo - ri - a e - jus, glo  
 jus, glo - ri-a e - jus, glo  
 ple-ni sunt coe - li et ter-ra glo - ri - a e - jus, glo

M

glo - ri-a, glo - ri-a e - jus, glo -  
 glo - ri-a, glo - ri-a e - jus, glo -  
 - ri-a e - jus,  
 - ri-a, glo - ri-a e - jus, glo -  
 - ri-a e - jus, glo -  
 coe - li et ter-ra glo - ri-a e - jus, ple - ni sunt

15053

- ri - a  
 - ri - a, glo -  
 glo -  
 - ri - a, glo - - ri a, glo -  
 coe - li et ter - ra glo - ri - a, glo -  
 e - jus, ple - ni sunt coe - li et ter - ra, glo - ri - a e -  
 - ri - a, e - jus, pl - ni sunt coe - li et ter - ra, et ter - ra glori - a e -  
 - ri - a, e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -  
 - ri - a, e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -  
 - ri - a, e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -  
 - ri - a e -



jus, glo -  
 jus, glo -  
 jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter -  
 jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter -  
 jus, ple - - ni sunt coe - li, ple - - ni sunt coe-li et ter -  
 jus, ple - - ni sunt coe-li et ter - ra glo - ri - a, ple - - ni sunt coe-li et

N

- ri - a e - jus.  
 - ri - a e - jus.  
 - ra, ple-ni sunt coe-li et ter - ra glo - ri - a e - jus.  
 - ra, ple-ni sunt coe-li et ter - ra glo - ri - a e - jus.  
 - ra, ple-ni sunt coe-li et ter - ra glo - ri - a e - jus.  
 - ra, ple-ni sunt coe-li et ter - ra glo - ri - a e - jus.  
 ter - - ra, sunt coe-li et ter-ra glo - - ri - a e - jus.

# № 21. Osanna.

179

Allegro.

Chorus.

SOPR.I.

ALTO I. O - san-na, o - san-na,

TEN. I. O - san-na, o - san-na,

BASS I. O - san-na, o - san-na,

SOPR. II. O - san-na, o - san-na,

ALTO II. O - san-na, o - san-na,

TEN. II. O - san-na, o - san-na,

BASS II. O - san-na, o - san-na,

O - san-na, o - san-na,

Allegro. (♩ = 152.)

san - na, o - san-na, o - san-na, o - sanna in ex-

san - na, o - san - na, o - san-na, o - sanna in ex-

san - na, o - san-na, o - san-na, o - san-na, o - sanna in ex-

san-na, o - san - na, o - san-na, o - san-na, o - sanna in ex-

san - na, o - san - na, o - san-na, o - sanna in ex-

san-na, o - san - na, o - san-na, o - san-na, o - sanna in ex-

san-na, o - san - na, o - san-na, o - san-na, o - sanna in ex-

sa - na, o - san - na, o - san-na, o - san-na, o - sanna in ex-

180

O

cel-sis, o - san na in ex-cel-sis, o -

cel-sis, cel-sis, cel-sis, cel-sis, cel-sis,

cel-sis, o - san

P

na in ex-cel-sis, o - san na in ex-cel sis, o - san na in ex-

san na in ex-cel sis, o - san na in ex-

o - sanna in ex o - sanna in ex o - sanna in ex o - sanna in ex



[illegible]

[illegible]





o - san -

o - san

o - san - na,

na, o - sanna in ex - cel-sis,

san-na, o - san-na, o - san-na, o - sanna,

san-na, o - san-na, o - san-na, o - sanna,

san-na, o - san-na, o - san-na, o - sanna,

san-na, o - san-na, o - san-na, o - sanna,

san-na, o - san-na, o - san-na, o - sanna,

na, o - sanna in ex - cel-sis,

na, o - sanna in ex - cel-sis, o - sanna in ex - cel-sis, o

sanna in ex - cel-sis, o - sanna in ex - cel-sis,

o - sanna in ex - cel-sis,

san - na in ex - cel-sis,

o - san -

o - san -

o - san -

o - san



sannain ex - cel - sis, o san - na in ex - cel-sis, o -  
 sannain ex - cel - sis, o - sannain ex - cel-sis,  
 sannain ex - cel - sis, o - sannain ex - cel-sis,  
 sannain ex - cel - sis, o - sannain ex - cel-sis,  
 o - sannain ex - cel-sis, o - san - na in ex - cel-sis,  
 o - sannain ex - cel-sis, o - sanna, o - san-na, o -  
 o - sannain ex - cel-sis, o - sanna, o - san-na, o -  
 o - sannain ex - cel-sis, o - sanna, o - san-na, o -

**T**

san - na in ex - cel-sis, o - sanna, o - sannain ex -  
 o - sannain ex - cel-sis, o - sanna, o - sannain ex -  
 o - sannain ex - cel-sis, o - sanna, o - sannain ex -  
 o - sannain ex - cel-sis, o - sanna, o - sannain ex -  
 o - san - na in ex - cel-sis, o - sanna, o - sannain ex -  
 sannain ex - cel-sis, o - sanna, o - sannain ex -  
 sanna in ex - cel-sis, o - sanna, o - sannain ex -  
 sanna in ex - cel-sis, o - sanna, o - sannain ex -



U *p* *f*

cel-sis, o - san-na in ex - cel - sis, o - san -

cel-sis, o - san-na in ex - cel - sis, o - san -

cel-sis, o - san - na, o - san - na, o -

cel-sis, o - sanna in ex - cel-sis, o -

celsis, o - sanna in ex - cel-sis, o - san - na. o -

celsis, o - sanna in ex - cel - sis, o - san

cel-sis, o - san - na, o - san

cel-sis, o - sanna in ex - cel-sis, o -

U *p* *f*

na, o - san-na, o - sanna in ex - cel - sis.

na, o - san-na, o - sanna in ex - cel - sis.

sanna, o - san-na, o - sanna in ex - cel - sis.

san - na, o - sanna in ex - cel - sis.

san - na, o - sanna in ex - cel - sis.

na, o - san-na, o - sanna in ex - cel - sis.

na, o - san-na, o - sanna in ex - cel - sis.

san - na, o - sanna in ex - cel - sis.

*p* *f*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system features a more complex melody in the treble staff with many beamed notes. The third system has a melody in the treble staff and a bass line with some chords. The fourth system shows a melody in the treble staff and a bass line with some chords. The fifth system has a melody in the treble staff and a bass line with some chords. The sixth system shows a melody in the treble staff and a bass line with some chords. The page ends with a double bar line and a repeat sign.

# Nº 22. "Benedictus."

189

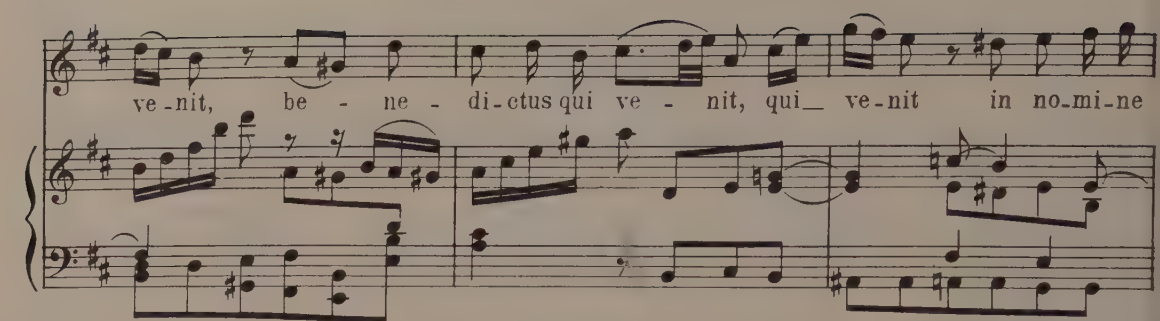
Air.

Andante.

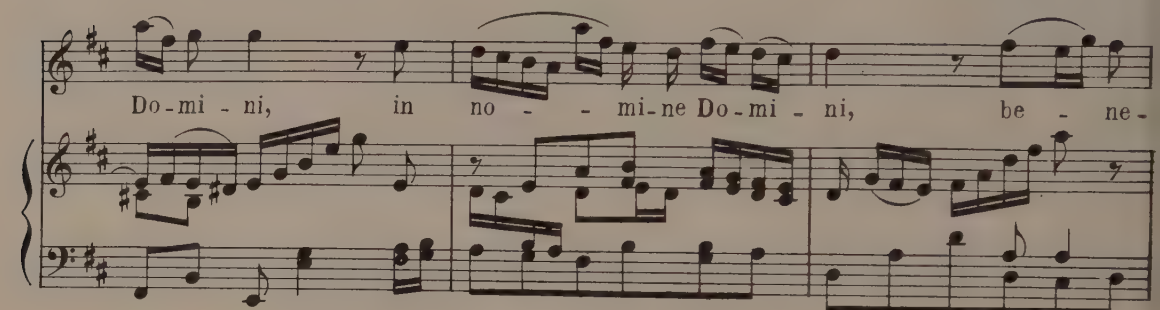
Violin Solo.

A Tenor.

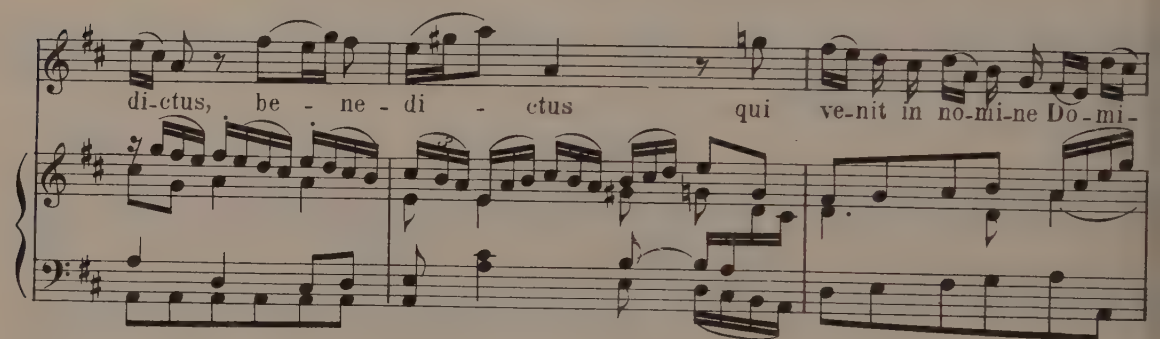




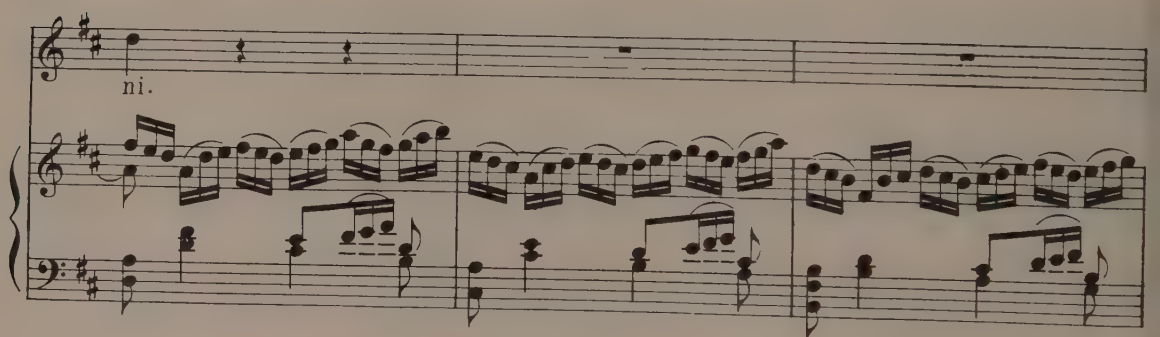
ve-nit, be - ne - di-ctus qui ve - nit, qui ve-nit in no-mi-ne



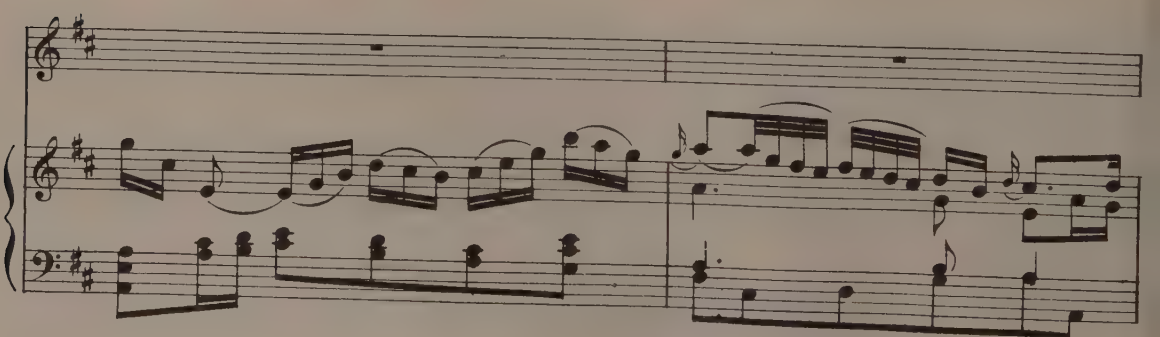
Do-mi - ni, in no - mi-ne Do-mi - ni, be - ne -



di-ctus, be - ne - di - ctus qui ve-nit in no-mi-ne Do-mi -



ni.



B

Be - ne - di - ctus, be - ne - di - ctus, — qui  
 ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui  
 ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 di - ctus qui ve - nit in no - mi - ne Do - mi - ni

ni, qui ve - - nit, qui ve-nit in no - mi-ne Do-mi

*tr*

*℞* \*

ni.

"Osanna" D. C.

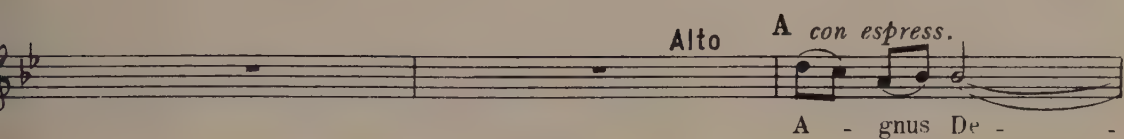
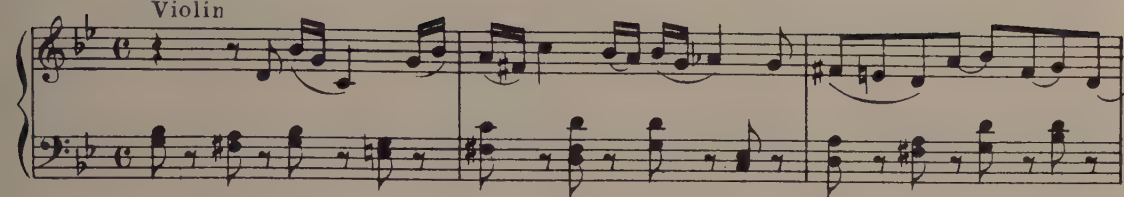


# Nº 23. Agnus Dei.

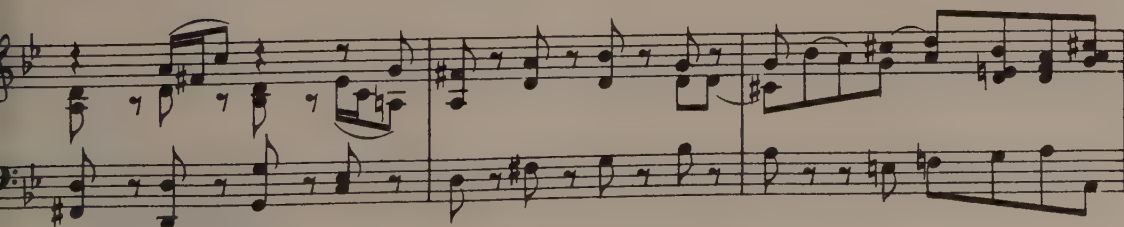
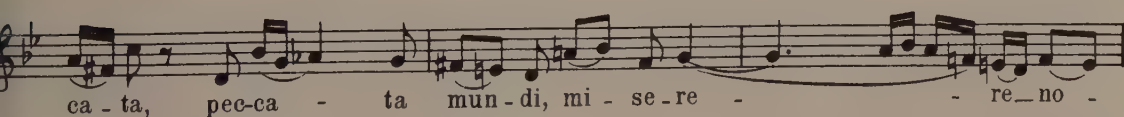
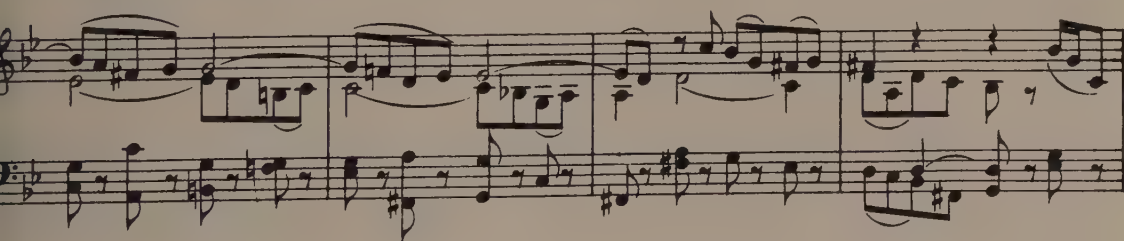
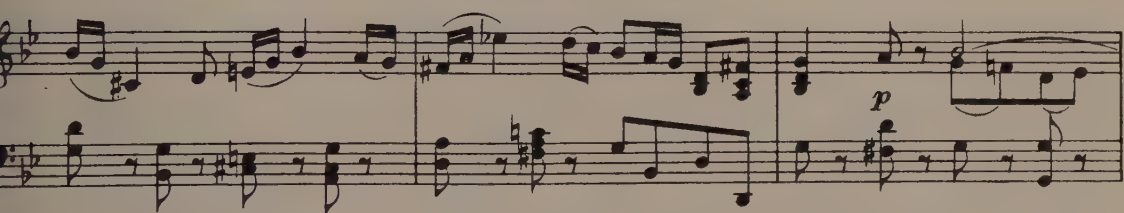
193

Adagio (♩ = 56)  
Violin

Air.



A - gnus De -



bis, mi-se-re - re - no - bis, mi-se-re - re -

no-bis, qui tol - lis pec-ca - ta, pec-ca - ta mundi, mi-se-re-re no -

bis.

**C**  
A - gnus De - i qui tol - lis pec-ca -

- ta - mundi, a - gnus De - i qui tol - lis pec-ca -

- ta, qui tol-lis pec-ca-ta, pec-ca - ta mun-di, qui tol - lis pec-

**D**

ca-ta, mi - se - re - re, qui tol - lis pec-ca-ta, mi - se-re-re-

no - bis, mi - se-re - - re - no - bis, mi - se - re-re - no -

bis, mi - se-re - re no-bis, mi-se-re-re - no - bis.

bis, mi - se-re - re no-bis, mi-se-re-re - no - bis.





[illegible]

198

do-na no - bis pa - - cem, do - - na no - bis, do - na no-bis pa, - cem, do - na - na no - bis pa - cem, do-na no - bis, do - - cem, do - - na no - bis, do - na no-bis

bis, do - na, no - bis pa - cem, pa - cem, do - na  
 no - bis pa - cem, pa - cem, do - na no-bis, do - na pa -  
 - na no - bis pa - cem, pa - cem, do - na  
 pa - cem, do - na no -

[illegible]



**C**

do - na no - bis pa - cem, pa - cem, pa - cem,  
 - bis pa - cem, do - na pa - cem, do -  
 no - bis pa - cem, do - na no - bis pa - cem, do - na  
 do - na no - bis pa - cem, pa - cem, pa -

**C**

do - na no - bis pa - cem, pa - cem, pa -  
 do - na no - bis pa - cem, do - na no - bis, do -  
 no - bis pa - cem, pa - cem, do - na no - bis pa - cem,  
 - cem, do -

*ff* *allarg.*  
 pa - cem, do - na do - na no - bis pa - cem.  
 - na no - bis pa - cem, do - na no - bis pa - cem.  
*ff* *allarg.*  
 do - na no - bis pa - cem, do - na no - bis pa - cem.  
*ff* *allarg.*  
 - na no - bis pa - cem, do - na no - bis pa - cem.

*trem*









# J. S. Bach

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Praise our God in all His splendor [No. 11]  
*Lobet Gott in seinen Reichen*

For as the rain and snow from heaven fall [No. 18]  
*Gleich wie der Regen und Schnee vom Himmel fällt*

There uprose a great strife [No. 19]  
*Es erhob sich ein Streit*

I suffered with great heaviness [No. 21]  
*Ich hatte viel Bekümmernis*

Thou very God and David's Son [No. 23]  
*Du wahrer Gott und Davids Sohn*

Jesus, Thou my wearied spirit [No. 78]  
*Jesu, der du meine Seele*

If thou wilt suffer God to guide thee [No. 93]  
*Wer nur den lieben Gott lässt walten*

Lord, are Thine eyes not searching for the righteous [No. 102]  
*Herr, deine Augen sehen nach dem Glauben*

O Jesus Christ, my life and light [No. 118]  
*O Jesu Christ, mein's Lebens Licht*

O Lord, this grieving spirit [No. 135]  
*Ach Herr, mich armen Sünder*

We must through great tribulation [No. 146]  
*Wir müssen durch viel Trübsal*

Beautify thyself, my spirit [No. 180]  
*Schmücke dich, o liebe Seele*

In God I place my faith and trust [No. 188]  
*Ich habe meine Zuversicht*

Now thank we all our God [No. 192]  
*Nun danket Alle Gott*

Kyrie in D minor

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